

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1140.  
[New Issue.]

SATURDAY, MARCH 10, 1894.

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NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are reminded that the preparation of Memoirs, and the day on which they are to be read, are, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. Memoirs should be sent to the Office of the Association. Information about Local Arrangements may be obtained from the Local Secretaries, University Museum, Oxford.

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## LITERATURE.

## EUROPE AT THE TIME OF THE FRENCH REVOLUTION.

“PERIODS OF EUROPEAN HISTORY.”—*Europe, 1789-1815.* By H. Morse Stephens. (Rivington, Percival & Co.)

THIS volume in the “Periods of European History” is an admirable, nay, a masterly work. Mr. Morse Stephens requires no praise from me; and, indeed, in this brief notice of a fine performance, I shall occasionally dissent from some of his views, shall at least qualify some of his statements, and shall indicate certain shortcomings and errors. But it is simply the truth that his book gives proof of broad, comprehensive, and exact thought, of extraordinary research and knowledge, and, in places, of much political insight; and it is astonishing how such a mass of details could have been fused into a well-ordered narrative, in an epitome of 362 pages. The great and permanent events and changes of 1789-1815 are set forth in their true significance, with rare exceptions, and in just proportions; what may be called the genius of an age of wonders has been placed before us with effective skill, apart from its weighty but fleeting accidents; and the whole forms a striking philosophical essay, though the historical method is strictly pursued. Not the least remarkable feature of the book is the indefatigable industry with which the author traces out even the least known parts of the history of the time, and puts them before us in clear relief. This is a rare excellence in an abridgment; and I would also dwell on the calmness of tone—occasionally in my judgment too calm—which pervades his work from beginning to end. The arrangement of the volume is not unworthy of Gibbon; and, if exception may perhaps be taken to the very scanty space given to the wars of the epoch—unparalleled for their grandeur and interest—this was inevitable, probably, under the conditions of the work. Mr. Stephens’s style is usually good—lucid, nervous, simple, and never strained; but here and there his familiarity with the French tongue has, so to speak, infected his English: words such as “collaborator,” “effacement,” “habitude,” “mobilise,” ought not to have a place in his writings; and to “sponsor” and “take action” are newspaper slang. A few positive mistakes may also be noted. Nelson would have laughed to hear that “the Spanish navy was in an excellent condition” in 1796 (p. 183); Parma was not ceded to the Cisalpine Republic at Campo Formio (p. 192); and I do not think it can be truly

said that the Holy Roman Empire “ceased to exist” until after the peace of Presburg. Mr. Stephens, too, gives different figures from those of any historian I have read for the numbers of the Grand Army in 1812, and of the Allies before Paris in 1814.

Mr. Stephens begins his work with a brief but very instructive review of the different nations and states of Europe before the great crisis of 1789. These had nearly all fallen under the rule of despots, in the decay of feudalism, and the exhaustion of the religious conflicts of the eighteenth century, with the exceptions chiefly of England and the Dutch Republic; but the rule of the despots had become enlightened, beneficent, and, in essence, progressive. Mr. Stephens, I think, undervalues the work of such sovereigns as Frederick the Great, of such ministers as Aranda, Tanucci, and Plombal. Unquestionably it did little for the humbler classes, especially for the still degraded tillers of the soil; but it raised humanity to a distinctly higher level; it was rich with fruitful promise for the estate of man. If, too—and this should be kept in mind—these noble reforms of the eighteenth century had not been violently checked and blighted by the tempestuous outbreak of anarchy in France, they would probably have embraced the whole community, and every order in it, as time rolled on: the tender dew would have transformed the landscape, and a tornado would not have blotted it out with consequences felt even at this hour. I cannot, also, agree with the view that a king or a minister of the first order could not have averted chaos in France, and have led the nation in the path of progress, had such a personage appeared on the scene: it is almost certain that a Napoleon or a Richelieu would have fulfilled this mission. Mr. Stephens, however, is plainly right in pointing out that the elements of a great change, political, social, and economic, were more mature in France than in other parts of the continent: the humbler classes in France already saw the dawn; they still sate in darkness in Germany, in Spain, and in Italy.

An admirable account of the various causes which led to the French Revolution will be found in this book; and I shall merely remark that Mr. Stephens has not dealt with sufficient emphasis on the essentially accidental nature of many of them. The events, too, of the great rising of 1789-91 are very well described, though scarcely enough prominence has been given to the cruelty and the foolishness which, even at this stage, were the evil characteristics of an ill-directed movement. I cannot wholly agree with Mr. Stephens’s estimate of the work of the National Assembly from 1789 onwards. It certainly swept away abuses, though in a reckless and lawless fashion; it certainly accomplished some excellent reforms; it certainly proclaimed and consecrated noble principles of permanent advantage to the family of mankind. But much of its legislation was thoroughly bad; its administrative exploits shock common sense; it destroyed the forms of government and organised anarchy. In its attacks on property, in its mania for

change, in its silly contempt of prescription and usage, in its monstrous arrangements for the great estate of the Church, in its fatal distribution of the powers of the state, and in its pandering to disorder in the whole public service, it exhibited folly, to be explained only by its inexperience in the domain of politics; and its chief work was, as it were, to suspend an uprooted monarchy over a weltering flood of revolution eager to swallow it up.

One of the best and most valuable parts of this book is the account it contains of European politics at the outbreak of the Revolution in France. This is an obscure and intricate maze, full of curious turnings and dim recesses; but it must be threaded and fully explored, if we are to obtain a clue to the events that followed. I shall only say of this admirable sketch, that the author’s estimate of the Emperor Joseph seems to place him in too favourable a light: the universal reformer was more justly portrayed by Frederick; he was an idealogue rather than a true statesman. The most striking feature of the situation of affairs was that the minds of the leading men of Europe were turned towards the East, not towards the West, at the very crisis of the great awakening of France, and that the divisions and jealousies of the Continental Powers made it impossible to form a real league against the common enemy, who had suddenly appeared. The Convention of Pilnitz fell to pieces, and probably never was sincere; the feuds of Austria and Prussia, composed for a moment by Leopold’s state craft, soon broke out again; Pitt thought only of British interests, and had no sympathy with Continental despots; and Catherine was devouring Poland while she was egging on her allies to an Anti-Jacobin crusade. No united front was opposed to the armed nation, which was teased and insulted rather than assailed; and this is the true moral of the first scenes of the war in 1792 and 1793. Mr. Stephens describes, on the whole ably, but with a too lenient and favouring touch, the internal state of France during this most tragic period. Every allowance certainly should be made for a great nation in a death struggle, attacked by treason at home and by foes on its borders; but the 20th of June, the 10th of August, the massacres of September, and the death of Louis XVI. are calamitous days in European history, and for years arrested the cause of human progress. Mr. Stephens has rightly pointed out that the concentration of power in the hands of the despotic Committee of Public Safety contributed to the ultimate safety of France; and I agree with him that the Gironde leaders would probably not have had equal success. But he has not given sufficient prominence to the hideous atrocities of the Reign of Terror: these were largely blunders as well as crimes; they account for the reaction against all reform and change, which influenced Europe for many years, and which effaced part of the best work of the eighteenth century. Nor was it the Terrorists who threw back the league of old Europe from the French borders; all that can be said is that their mode of

government gave unity to a gigantic national effort. The triumph of France was due to the heroic levies who rolled the invaders away from the Rhine and the Pyrenees, and to the genius of the Houches, the Marceaus, the Klebers; and it is a significant fact that not one of the great soldiers of France was one of the men of the Terror.

France, Mr. Stephens truly remarks, returned to the European family, after a terrific contest, at the Peace of Basle. The complicated and perplexing relations of France with old Europe during the next four years are set forth very well in this book. Their most striking feature is the baseness of Prussia. I can hardly agree with Mr. Stephens that the propaganda of the Revolution ceased before Napoleon appeared on the scene; the Directory tried to extend the ideas of 1793 perhaps as eagerly as Jacobin spouters in the Convention, but they were not equally bold or successful. The character of the great movement in France was changed by Napoleon's hard sense and statescraft; French statesmanship fell into the old ways of the monarchy abroad after Campo Formio, at least to a considerable extent. Nor can I agree with Mr. Stephens that France was near victory in 1799; the Republic, probably, would have succumbed, even after Zurich, had not a master hand seized the falling reins of the tottering state. Brumaire was justified if a *coup d'état* ever was; and nothing in history is more amazing than the sudden rise of France out of defeat and anarchy, and the supremacy of the First Consul, at home and abroad, after the double peace of Lunéville and Amiens. During the next twelve years the history of France and Europe is associated with the extraordinary man who looms ever more and more colossal as he is seen in the perspective formed by time. Mr. Stephens's account of the foreign policy of Napoleon in most respects is excellent; but I cannot dwell on it within my limits. He cannot, indeed, examine the great master's wars, and this is looking at the sun in eclipse; but he brings out very well his great aims and his errors. I am not convinced that Napoleon was eager for war in 1799, 1800, nor for war at the crisis of 1803; and it is only fair to recollect that old Europe was ever combining in plots against him. The splendour of his conceptions, too, when head of the Continent, cannot, in justice, be kept out of sight; and, if his career of aggression failed, as it was doomed to fail, it was not without lasting good to Europe. Yet nothing can excuse his lawless ambition, and the extravagance of the projects of his later years; and the notion that he could raise the throne of Charlemagne on the prostrate wrecks of great martial races, in the civilisation of the nineteenth century, proves that, with all his genius, he was not a true statesman. Two passages of the time have not been brought out by Mr. Stephens with sufficient clearness: Trafalgar led to the Continental system, and forced Napoleon in the path of universal conquest; and England suffered heavily from the Continental system, if France and her allies were the worst sufferers.

I can especially commend the sketch in this work of Napoleon's administrative and domestic policy; it is admirably complete, narrow as are its limits. In the first months of the First Consul's rule, France was lifted out of financial bankruptcy; the feud between Church and State was, in some degree, healed; and most of the *émigrés* were wisely amnestied. Yet these statesmanlike measures were but a foretaste of the far-reaching and noble reforms that followed. Napoleon, no doubt, did not rise to the highest conception of the estate of man: he had no sympathy with freedom in the truest sense; his idea of government was that of the benevolent despots, who Mr. Stephens thinks, were failures. But it may well be questioned whether, in 1800-14, France was really fit for national liberty, and the benefits conferred on her by her great ruler were immense. But for Napoleon, indeed, it is not improbable that the good the Revolution bore in its train would have been altogether lost for mankind: the equality before the law, the liberation of the soil, and the establishment of religious freedom, were finally assured by his master hand; and he was at once the champion of order and the stern foe of anarchy. The great measures, too, which were especially his own, mark him out as a splendid creative genius: the Concordat probably saved religion in France; the Code will send him down to the remotest ages; his whole administrative system, if too highly centralised, was a marvel of vigorous and successful energy; and his work, in all that relates to domestic affairs, has stood the infallible test of time. It is unnecessary to dwell on the noble public works which remain monuments of the glories of his reign. They still attract the admiration of mankind from the banks of the Seine to the Alps and the Po; and it is simply astonishing that, in an age of corruption, laxity, and disorder at home, he should have had ministers of the very highest order and a singularly efficient public service. Nor can it be forgotten—this, indeed, is one of Napoleon's titles to world-wide renown—that he extended the blessings he bestowed on France to a considerable part of the old Europe he subdued. His sword was a scourge, yet brought healing with it; in Italy and Germany he put feudalism down, destroyed unjust privileges, diffused equal laws, and raised humanity to a higher level; and his name is still held in reverence by the very races trodden under the feet of his conquering legions.

The Congress of Vienna and its arrangements are clearly and fully described in this work; but it is useless to comment on the vain attempt of old Europe to quench the spirit of the age, and to oppose weak barriers to the march of humanity. Mr. Stephens has well pointed out the general results for the estate of man of the great era of trouble and war, of which he has graphically traced the outlines; but his views are, perhaps, too optimistic; they should, to a certain extent, be qualified. The age of benevolent despots has passed away; the maxim of Joseph and of Napoleon, "Everything for the people and nothing by it," no longer limits the counsels of statesmen; and nations, in these days, are supposed to

be allowed to work out their own destinies. Yet, when we survey Prussia, Austria, and even France, we see that self-government, in a real sense, and political liberty are largely mere phrases; military autocracy and a strict administrative régime have, to a considerable degree, replaced the effete feudalism and the paternal government which were characteristic of the eighteenth century. If nationality, too, and all that it implies—a principle that grew out of the French Revolution, and especially out of the wars of Napoleon—is a dominant force in modern politics, it deserves peculiar notice that this powerful impulse has not been successful through its unaided efforts; it has only triumphed when directed from above by statesmen who knew how to turn it to account. It was not Mazzini and his spouters who set Italy free, but Cavour and Napoleon III.; the unity of Germany, such as it is, was the work of Bismarck with his "blood and iron," and not of dreaming "shriekers" at Frankfort; and Kossuth would have done little for Hungary had not Francis Joseph been taught by adversity. The destruction of privilege, of caste, of exclusiveness, and a large extension of personal freedom, have certainly been generally seen in Europe since the era of 1789 opened. But against these advantages must be set the frightful blood tax of military service, an oppressive burden on the humbler classes from the Niemen to the verge of Brittany; and there is much in the existing social order of the Continent restrictive of true liberty. If the age of the French Revolution, and of the wars that followed, has on the whole contributed to the good of mankind, it has also been attended with many evils—military rule on a scale more large than before, the prevalence of mere brute force in politics, uneasiness and unrest in the frame of society, and a fear of Jacobinism and kindred movements. I am not confident that history will describe the second half of the nineteenth century as a much happier and more golden era than the eighteenth, which it is the fashion to decry.

WILLIAM O'CONNOR MORRIS.

*Milton's Prosody.* By Robert Bridges. (Oxford: Clarendon Press.)

MR. BRIDGES' book is an important one, certainly the most important on its subject that has yet appeared; but, though it is many months since it was published, it has not received the attention which it undoubtedly demands. This may be partly due to the delay of the Clarendon Press in issuing the ordinary edition—large-paper copies only are at present obtainable—partly, no doubt, to diffidence among reviewers for a somewhat difficult subject.

English prosody has long been a battle-ground of the critics; and yet, one may safely say, they have invented ten times as many difficulties as they have ever elucidated, if they have elucidated any. Those who have puzzled over laborious works like that of Guest will be astonished to find in Mr. Bridges' slender volume almost all their difficulties easily and delightfully vanishing. Indeed, the author seems at

times to fear that his readers will distrust his lucidity; for, after explaining why Milton, in his "Samson," need not have troubled himself about the scansion at all, he adds: "But this seems too simple to be understood." Yet perusal of the whole volume convinces one that English prosody is really much more simple and reasonable a thing than we have been told to believe. Probably, if the present treatise had been written, say, early in the eighteenth century, and had created a sound tradition, we should have been spared many superfluous volumes, and be much more in the way of appreciating what is fine in rhythm. As it is, the pernicious traditions of Pope and the doctrine of "smooth and correct numbers" tyrannise still, if not over poets, over critics and scholars; and ears, which delighted in the natural free rhythms of nursery rhymes, are so sophisticated by school training that numbers of cultivated people find Milton's most wonderful effects "rough," call any divergence from the normal line "incorrect," take terms like *Elision* literally, and read poetry precisely as they would scan it. This is nothing short of barbarous. Needless to say, it is the precise opposite of Mr. Bridges' attitude.

There are, on the other hand, some who object to all such works as the present, on the ground that they are unprofitable, that those who have ears do not need them, and that they will not convince those who have not. To them Mr. Bridges himself supplies an answer.

"Most persons," he says, "will accept or reject a rhythm to which they are unaccustomed, according as they perceive, or think they perceive, its structure. This attitude towards beauty of any kind is not the best; . . . my undertaking, however, in this particular case, is to indulge it."

One may add, too, that those best able to appreciate Milton's verse will find Mr. Bridges' book anything but superfluous. Study of the technique of so great a master of rhythm as Milton, the greatest in our language, perhaps in any, cannot fail to be interesting. It should also be salutary. The present generation is in no danger of studying Milton overmuch; if it were, it could hardly, for instance, accept the late Laureate's blank verse as of sterling quality, much less as of extraordinary merit. Therefore, if only because he draws attention to Milton's consummate art, Mr. Bridges ought to be widely read: for nothing is better for the correction of false notions about an art, and the establishment of a right standard, than study of a master.

In the eight appendices to this volume there is much that throws light on the whole history of English Prosody; but Mr. Bridges tells us in his preface that his "intention throughout has been confined to Milton's verse . . .," and, he continues, "I have done little more than tabulate the simplest facts." Thus, the first portion of the book, which deals with "Paradise Lost," consists mainly of an account of the variations of the typical line which Milton allowed himself: that is, in the number of syllables, in the number of stresses, and in the position of the stresses. Many of the results which Mr. Bridges gets from his tabulation of the

facts on these three points are both fresh and interesting; but space forbids me to cite them. As an illustration, however, let us take a familiar line:

"Burnt after them to the bottomless pit." Guest accents it in this startling manner:

"Burnt after them to the bottomless pit." Mr. Lowell rejects it, and would insert "down" before "to"! Mr. Bridges does not seem to quote the line; but to him it would merely present a case of two inversions of the stress (in the first and fourth feet), and two failures of the stress (in the second and third); and, as his examples show, Milton inverts as well as omits the stress in all the five places possible in a line.

Here, too, Mr. Bridges earns our gratitude by discountenancing the distorted pronunciations long presumed in cases of unusual rhythm—*e.g.*,

"Which of us who beholds the bright surface," which it has been customary to read with surface accented on the last, and thus take away that beauty of strangeness which the verse seems written to create.

The examination of "Paradise Regained" shows that Milton "approved of the great rhythmical experiments he had made, and extended these"; while in "Samson Agonistes" we have Milton's "most elaborate and artificial versification." Mr. Bridges prefaces his account of "Samson" with some admirable remarks:

"It is not less than an absurdity to suppose that Milton's carefully-made verse could be unmusical; on the other hand, it is easy to see how the far-sought effects of the greatest master in any art may lie beyond the general taste. In rhythm this is specially the case; while almost everybody has a natural liking for the common fundamental rhythms, it is only after long familiarity with them that the ear grows dissatisfied and wishes them to be broken; and there are very few persons indeed who take such a natural delight in rhythm for its own sake that they can follow with pleasure a learned rhythm which is very rich in variety, and the beauty of which is its perpetual freedom to obey the sense and diction."

If such persons be very few, however, there must be many who would get a new insight into Milton's "far-sought effects" from such stimulative and suggestive interpretation as the treatment of the opening of first chorus, pp. 42-43. As to the general structure of the verse in "Samson," Mr. Bridges says:

"If all the lines of falling rhythm (so-called trochaic) be separated from the rest—and there are only 19 in all the 1758—it will be found that the whole of the poem, with those exceptions, is composed in rising rhythm, of regular dissyllabic feet (so-called iambic), with free liberty of inversions, and weak places, and 'elisions,' and extrametrical syllables at the end of the line, all such as we found in 'Paradise Lost.' The whole of the 'dactylic' and 'trochaic' effects are got by the placing of the inversions, elisions, &c.; and where the 'iambic' system seems entirely to disappear, it is maintained as a fictitious structure and scansion, not intended to be read, but to be imagined as a time-beat on which the free rhythm is, so to speak, syncopated, as a melody."

Here is the core of the whole matter, and most persuasively set forth.

Of the interesting appendices to this book, there is only space for mention of two: that on Metrical Equivalence, and that on Greek Terminology. In these, light is shed upon some of the vexed questions of stress and quantity. Here are a few sentences:

"The fact is, our classical verse is a hybrid, and cannot be explained exclusively by English or by classical rule. . . . In Milton's verse the chief metrical rule is the number of syllables; yet it is plain that even here the stress is of at least equal importance, and asserts itself to decide every question, as soon as the syllabic limit is trifled with. In this respect the practice of Shakspere is full of teaching; for as he threw off the syllabic trammels of his early style, he came to determine his rhythm by stress: and Milton did just the same in 'Samson Agonistes,' though he learnedly disguised his liberty by various artifices."

Again—

"The primary law of pure stressed verse is, that there shall never be a conventional or imaginary stress: that is, the verse cannot make the stress, because it is the stress that makes the verse."

And Mr. Bridges goes on to show that Coleridge, though he stated the laws of stress prosody in the preface to "Christabel," himself violated them in the poem by conventional stresses, *e.g.*,

"From her ken'nel benes' th' ro'ck,  
She ma'keth a'nsver to the clo'ck."

The same criticism must be passed on some of Matthew Arnold's poems in unrhymed metre. These pages are the more interesting because Mr. Bridges has himself given us many delightful examples of "stressed verse" in his *Shorter Poems*—in "The Dead Child," in "The Passer-By," in "London Snow." It is a characteristic of verse written in this prosody that it gives to each word its natural and proper value, enforcing often a beautiful epithet, or beautifying a common one, with a kind of caressing emphasis: witness "blue" in this line from a piece in Mr. Bridges' just published Book V. (of lyrics):

"Now ruddy are the elm-tops against the blue sky."

To quote once more from this appendix:

"When English poets will write verse governed honestly by natural speech-stress, they will . . . find open to them an infinite field of rhythm as yet untouched."

Certainly, if we are to develop and extend English prosody—and there are many signs of such a tendency abroad—this seems the right path to strike. Whitman felt the need for more plastic metres, but unfortunately found no better plan than that of giving them up altogether. Praises have been showered on Mr. Swinburne for the wonderful things he has done with verse; but his metres, especially in the hands of imitators, tend to develop a nightmare gallop, in which the delicate values of words are entirely lost. Mr. Bridges points out to us a far truer line of development, in which one may truly enjoy a "law of liberty." Let us hope that many poets will follow in the same path of progress!

LAURENCE BINYON.

*Maxime du Camp's Literary Recollections.*  
(Remington.)

THE late M. Scherer, unless my memory deceives me, once said of these Recollections that he liked them without quite knowing why. And yet it would, I think, be possible, at no undue expense of ingenuity, to discover reasons for finding pleasure in the book. M. Maxime du Camp, if not a strikingly original and brilliant member of the guild of letters, was a conscientious craftsman. He had done his life's work industriously and well—had travelled, and studied, and observed, and written, and fought, had mingled with the literary men and artists of his time; and, best circumstance of all perhaps, he had lived on terms of close and almost brotherly intimacy with one who has left a mark, in strong lines, on the French literature of the middle of this century. Given general equity of judgment, fair insight, and a knowledge of the narrator's art, M. du Camp did not want materials for an interesting book of reminiscences.

Flaubert was, it need scarcely be said, the remarkable writer whom M. du Camp knew so intimately. They had been brought together in March, 1843, when both had just reached their majority, and M. du Camp, having sown some wild oats, was living the life of the literary aspirant in Paris, while Flaubert, under strong paternal compulsion, was studying law—for which, as his friend says, "he had no vocation." Here is Flaubert's portrait at that time:

"With his fair skin and delicate colouring, his soft, flowing hair, his broad-shouldered, tall figure, full beard of pale gold, large eyes grey as the sea, shaded by black eyebrows, his voice like the sound of a trumpet, his violent gestures and resounding laughter, he was like one of those young Gallic chieftains who resisted the advance of the Roman legions. . . . As he sat on the benches occupied by the students, his dress made him remarkable. Even as early as eight o'clock in the morning he always wore a black suit, with white gloves and cravat. Only long experience of Paris life, and our persistent ridicule, finally cured him of this practice, which made him look like the best man at a wedding."

Poor young giant! In the October of the same year (1843) epilepsy struck him down, and stood ever by his side, striking again and yet again to the end of his life. Should M. du Camp have revealed this terrible fact? Should he have allowed us all to look into the cupboard where the skeleton was concealed? Maupassant, speaking as Flaubert's disciple and admirer, thought not. He held that M. du Camp had had "an evil inspiration" when he let "the public" into the secret. But surely this is a strange position to be taken by one of the Naturalist school of writers. If "the many-headed beast" is to know anything at all about great men, it may as well know the truth. Why should the novelist alone be privileged to speak of things as they are? Is not the poor biographer to have his rights?

Here, indeed, the biographer takes his rights freely. It is no conventional portrait that M. du Camp draws of his friend. Not only does he tell us of the terrible

disease by which Flaubert was afflicted, but he also attempts to deduce the effect which that disease exercised upon Flaubert's intellect. He shows us a Flaubert given to the most fearful denunciations, and yet inherently very gentle: a Flaubert, who, in his contempt for the *bourgeois*, often did the most childish and silly things: a Flaubert who, in his art, rigorously eschewed all sentiment, and yet in his life showed great power of affection and self-sacrifice. Occasionally, to tell the truth, I think M. du Camp exaggerates the weaknesses of the author of *Madame Bovary*. Thus, we are told that, during the war, this great despiser of the follies of men

"believed almost to the end in the free guerilla corps, in the 'avengers to the death'; he believed that all men are soldiers, and every mob an army; he believed in Glaiz-Bizoin and Crémieux; he believed in the proclamations; he believed in the 'balloon of deliverance'; he believed in the 'oath to conquer or die'; he believed that the retreats of our armies were only 'strategical movements'; he believed that Rouen would blow itself into the air rather than suffer the enemy to enter into its walls; he believed that Paris would never capitulate; he believed in the sorties that were to be as a 'flood overwhelming the besiegers'; he believed in the European intervention, in the arrival of the Americans, in the utter exhaustion of the Germans—he believed in everything, except defeat."

Now Flaubert may have entertained all these beliefs; but it is only fair to say that his letters to George Sand, written during the war, exhibit no such unreason.

Perhaps one of M. du Camp's most striking descriptions is that of Flaubert reading to him, and to Bouilhet, the first version of the *Tentation de Saint-Antoine*. Flaubert had devoted to this work time, study, labour, artistic enthusiasm, the best part of himself, for three long years; and during that period had foreborne to divulge either general scope or detached passages. When the book was completed, he read it to his two friends with a preliminary flourish, to the effect that, "if they did not make the welkin ring with the roarings of their enthusiasm, nothing would have power to move them!"

"The hours," says M. du Camp, "during which we listened in silence, Bouilhet and I—only exchanging a look now and again—while Flaubert was singing, modulating, chanting his sentences—those hours have remained in my mind as a very painful memory."

It became abundantly clear, as the reading progressed, that the whole thing was a mistake. The book—and the same remark applies, though in a somewhat modified degree, to the version published long years afterwards—the book was utterly amorphous. It had no central coherence, no unity. Situation followed situation, incident incident, episode episode, without any real progression. Nor did the character of the tempted and bewildered Saint afford the slightest central point of interest. He was not a *Manfred*, not even a *Faust*. He was the merest weakling, without the slightest "grit" or individuality. That the work contained passages of great power and beauty was almost a matter of course. But striking descriptions and

pieces of harmonious prose do not make a book; and as they listened, hour after hour, sadly did M. du Camp and Bouilhet feel that all their friend's labour had been in vain.

Nor, though they rigidly kept silence, was it quite possible that Flaubert, however much intoxicated with the sound of his own rhetoric, should altogether ignore what was passing in their minds. "Now we will have it out together, we three!" he cried, at the midnight of the fourth day, as he turned over the last page of his manuscript. And then began a discussion, grim and great, which lasted far into the next morning, and to which Mme. Flaubert listened surreptitiously, through the closed doors, with poignant maternal interest. Poor Flaubert! all accounts, those of M. du Camp, of M. Zola, and others, agree in describing him as being, like Dickens's Boythorn, a man of thunderous argument, and inflated invective, whose reasons were volleyed, as it were, out of heavy guns. But here his explosive eloquence availed him little. It was in vain that he read passage on passage, saying, "You must at least admit that this is beautiful." Yes, the passages were beautiful, but the book was not a book; and as the night waned, and the next morning wore on, he had to admit himself beaten, and asked sadly: What am I to do? You say I have been hopelessly carried away by declamatory rhetoric; but to be borne on lyric wings is part of my nature: you deny my talent in its very essence. Not so, they replied, we only refuse to accept its exaggerations. Put yourself under severe discipline. Take a subject in which you will be compelled to feel, as you write, that all poetic exuberance would be out of place. Shortly afterwards, Flaubert began *Madame Bovary*.

Flaubert, more than any other personage, fills M. du Camp's stage, and so, in the above remarks, it is of Flaubert that I have mostly spoken. But M. du Camp brings many others on to the stage also—Gautier, the "Impeccable," Dumas, the inexhaustible, Lamartine, and scores besides. One cannot complain of him as an *impresario*. And his own figure, now, alas! to be studied in his books only, was assuredly not without interest.

FRANK T. MARZIANS.

*Labour and the Popular Welfare.* By W. H. MALLOCK. (A. & C. Black.)

MR. MALLOCK would like to be, in England, at the end of the nineteenth century, after the Dock Strike and the Coal Strike, what Bastiat was in France, after July, 1830, and February, 1848. He has certain gifts in common with the French writer. He can use his pen with facility; and his powers of reasoning and illustration are of the same kind, not far removed even in degree. Like Bastiat, he seems to use his economics chiefly to draw therefrom, with undue haste, political conclusions comforting to the powers that be, and giving sanction to things as they are (p. 317).

His premises are founded partly on figures, partly on principles (some very old, some very new), explained and defined by

him in a manner peculiar to himself. The figures are those of Mr. Giffen for the national income, as it now is, compared with those of last century's writers for their own times—times when there was no census, and when political arithmetic ruled in place of statistics. By such doubtfully comparable figures he disposes very rapidly of Mr. Henry George and the landlords. The rents of the landlords, especially of the few great landowners, are found to be a small proportion of the whole income, and a proportion which is steadily decreasing.

The employers do not quit his stage so soon. The main effort of the book is to show that "ability" is the great agent of production; and ability, on the whole, is represented by business income (pp. 229, 230), and is synonymous with the middle classes. "The causes of wealth are four—land, labour, capital, and ability," though the third and fourth are really one, capital being the offspring of ability and the instrument by which ability operates (Book II., chap. v., pp. 154-5). "Ability is to capital what mind is to the brain" (p. 153). Labour is an exertion that begins and ends with the separate task of one individual; ability is "a kind of exertion" which affects simultaneously the labour of an indefinite number of individuals. Skilled labour is not ability; it is even less communicable than ordinary labour (p. 149). Mudge's chronometer needed such skill to reproduce that the invention of it was practically valueless. Watt tried to train a generation of workmen to make true cylinders, on which the success of his steam engine depended. But Maudsley's slide-rest (the offspring of "ability") secured the result at once (p. 186).

Now the men of labour are a large number, the men of ability a very small; yet the latter produce about two-thirds and the former only one-third of the national income (p. 167). There is no room then for any question of the workman's right to the entire product; the chief producer is the man of ability, who as a matter of fact, partly of equity (p. 331), partly under compulsion (p. 303), gives up to labour now far more than it ever produced (pp. 241, 242, 324). If interest is robbery, it is ability that is robbed, not labour (p. 263). The attention of Mr. William Morris should be called to this turning of the tables.

The men of ability having been in the past, and being still in the present, the great producers, and the national income having risen through them from 515 millions in 1843 to 1,700 millions in 1893 (p. 248), the moral is that in the interest of all "ability should never be checked or hampered" (p. 239). There should be a "general acquiescence" in the existing system (p. 317).

Seeing that Mr. Mallock includes in the existing system the continued action of Trades Unions (pp. 319, &c.), the conclusion is not so reactionary as it might seem. Indeed, as our author is accustomed to write for the large body of readers who do not inquire minutely into accuracy and consistency, but rejoice to find amusement and true knowledge hand in hand, it would be surprising if we had been able to interpret his statements literally

as they stand. Mr. Mallock no doubt knows perfectly well what he is doing when he writes, "For the psychologist the action of the age is an all-important consideration; for the economist it is a consideration of no importance at all" (p. 206); when he attributes to "the Socialists" the proposition that "one man produces as much as and no more than another man" (p. 174); when he describes ability as "a kind of exertion," and yet refuses to class it with labour (p. 145); and when he says with a light heart that, "had the statistics of industry been recorded as fully [a hundred years ago] as they are now, we should be able to assign to each cause a definite proportion of the product" (p. 157).

For the same reason we need not blame our author for wishing his new born distinction between labour and ability to be "written in letters of fire" on the minds of his neighbours (p. 146), though we may fear that the branding would not be indelible.

We may chide him, however, for falling away from his better traditions by quoting (with the unmistakeable ellipse) a word not mentionable to ears polite (p. 101), and by using base comparisons (for example on p. 325) where inoffensive simplicity would have served his turn as well or better.

JAMES BONAR.

*A Random Itinerary.* By John Davidson. (Elkin Mathews & John Lane.)

THE considerable reputation which Mr. Davidson enjoys he owes mainly to his verse, and to *Fleet Street Eclogues* in particular. His appearance as a prose writer has not been infrequent; but this is the first volume of prose in which he has conspicuously striven to prove himself an artist in form and manner. It is to be regretted that his success has not been so great as to make all his pages interesting. London suburbs and the home counties have proved here and there but tedious matter for discussion; and the style is not always sufficiently elevated or sufficiently charming to atone for the dulness of Hackney Marsh, Stratford, and Canning Town. As a set-off against such scenes, we have many paragraphs, and even pages, which will be full of delight to the lover of nature. Keenness of observation, occasional beauty of description, and not the fact that it is mainly composed of "notes and impressions of the remarkable spring and summer of 1893," will save *A Random Itinerary* from the "charge of irrelevancy" which the author not unnaturally feared. It is neither scientific enough nor systematic enough to make it valuable as a record of a phenomenal season; its success is entirely as an honest attempt at literature.

The Itinerant commenced his journeys with an excursion, early in April, to Epping Forest, "gay with big green leaves already, and blackthorn drenched and dripping with snow-white blossom." More than once does our author return to the image of the "drenched and dripping" blackthorn branches. "As fresh as paint! The Itinerant could think of nothing else that might hint in words the dead, shining whiteness of the blossom. Seen by the

veiled light sometimes a straggling bush . . . . looked like a plant that had been dipped in whitewash and set up to dry." The simile is hardly a good one, and Mr. Davidson, repeating it often, does well to anticipate objection. Here is a better and more representative passage:

"He took one of the green rides which intersect the forest and quickened his pace; the singing east was chill, but another song delayed him. Behind, out of Chingford Plain, a solitary lark scaled the skies. Some days before the Itinerant had heard a lark on a London common; but this was another affair. Compared with the Chingford lark, the London bird was as a street-singer to a heaven-born tenor. There was no fog in the forest bird's throat; smoke never tarnished the dew he sipped; his wings were sinewy; he seemed to soar out of sight of the London bird's highest reach, and his robust and powerful music, unlike the echoless cockney song, reverberated from the ceiling of heaven in cascades of dying sound. Then came the sudden headlong descent in which the lark repeats over and over, with breathless haste and without transitions, the various motifs of his song, as if he were refreshing his memory before attending to his earthly cares; and the Itinerant was again free to pursue the woodland path."

"A fruit tree laden with blossom, passionate with fragrance, and resonant with bees" is a sentence typical of Mr. Davidson's mode of description at its best; and there is a noteworthy passage in which, evidently remembering Leigh Hunt's sonnet on Hampstead, he says that "a landscape without water is like the face of a blind man." The section, "In Expectation of Rain," contains much I would like to quote; while "Parks and Squares," with its "vision of the wonderful spring of 1893, marching through the city in green robes, with nodding plumes of lilac, and a great retinue of laburnums bearing lanterns, and chestnuts swinging tapers in their hundred arms," will awaken a flood of pleasant memories in every Londoner's breast. Of the "Suburban Tour," following the six-mile radius, we have no space to speak, nor of the records of the two excursions into the Chilterns; but a word of notice must be given to the all-too-brief passages of conversation on divers subjects, literary, political, and rural, between the Itinerant and his "imaginary disputant."

The ballad with which Mr. Davidson closes his volume may be praised unreservedly. Finer than the ballad that completed *Fleet Street Eclogues*, it has a subject not dissimilar. A musician, toiling for years in penury, finishes his work at last:

"He thought to copy down his score:  
The moonlight was his lamp: he said,  
'Listen, my love'; but on the floor  
His wife and child were lying dead.

"Her hollow eyes were open wide;  
He deemed she heard with special zest;  
Her death's-head infant coldly eyed  
The desert of her shrunken breast."

And so, unconscious of their fate, he recites slowly his music, only to find at its conclusion that what he took for fixed attention was the stiffness of death. The sorrow and the tragic misery of his life overcomes him: "There is no God," he says, and, his heart bursting, he goes straightway

to heaven. There his wife and child receive him, and he is welcomed by his own music :

" He doubted ; but God said, ' Even so ;  
Nothing is lost that's wrought with tears ;  
The music that you made below  
Is now the music of the spheres.' "

Were it for nothing else than this ballad, *A Random Itinerary* would be a notable book.

GRANT RICHARDS.

NEW NOVELS.

*The Vicar of Langthwaite.* By Lily Watson. In 3 vols. (Bentley.)

*Catherine Furze.* By Mark Rutherford. Edited by his Friend, Reuben Shapcott. In 2 vols. (Fisher Unwin.)

*EarlsCourt : a Novel of Provincial Life.* By Alexander Allardyce. In 3 vols. (Blackwoods.)

*Into Temptation.* By A. Perrin. In 2 vols. (White.)

*Two Offenders.* By Ouida. (Chatto & Windus.)

" *Zorg* " : a Story of British Guiana. By Vernon Kirke. (Digby, Long & Co.)

*The Beauty of Boscastle : a Melodramatic and Psychological Story.* By T. Mullett Ellis. (Sonnenschein.)

We all know the novel of the time of Charles I. in which the Royalist young man falls in love with the Parliamentary young woman, and family feeling prevents the course of true love from running smooth. Sometimes there are two couples in the same predicament, but there is always one ; and even when kings come right at the end of the third volume, there is a good deal of preliminary discomfort. Miss Lily Watson writes about the days of Queen Victoria, but she has adapted the old motif to contemporary requirements, her cavaliers being very " advanced " High Church folk, and her parliamentarians rigid Nonconformists. The Rev. Bernard Carfax—the vicar of the title—is an ardent Ritualist, a believer in clerical celibacy, and the holder of very strong views upon the sin of schism ; while Gertrude Vaughan is a young Churchwoman with vague ecclesiastical principles, but a firm conviction of the social inferiority and general objectionableness of Dissenters. It need therefore hardly be said that the vicar becomes enamoured of Estelle, daughter of the president of a Nonconformist theological college, or that Miss Vaughan listens with satisfaction to the love-making of Paul Wyndham, one of the students in that institution. So far all is well : in fact, one feels that Miss Watson has found a theme with obvious possibilities of interest. Unfortunately, however, with that love of strong effects natural to the young writer, she has done much to spoil her work by the over-accentuation which always impairs verisimilitude. It is absurd nowadays to represent cultivated Churchmen and cultivated Dissenters living in the vicinity of a large Yorkshire town, belonging to the same social grade, and meeting at the houses of common friends, as glaring at one another like wild beasts

and longing to fly, metaphorically, at each other's throats. And this is really a truthful description of several of Miss Watson's characters ; for when they meet they forget not merely that they are Christians and gentlepeople, but that they are civilised human beings. In this matter the conduct of Dr. Yorke, the ex-principal of the dissenting college, is simply incredible ; so is that of the Churchwoman, Madame St. Just ; so is that of the " churchy " set at the Swiss hotel, who boycott Mr. Hawthorne when they discover that he is not a clergyman. The odd thing is that this absurdity of presentation cannot be traced to ignorance. One may suspect that Miss Watson has only hearsay information about Ritualists ; but she has evidently sufficient first-hand knowledge of Dissenters to make her aware that Dr. Yorke is a grotesque impossibility. In another way Carfax is equally unsatisfactory. One feels that in the affair with Estelle he would either have stopped short sooner or not stopped short at all, and that therefore Miss Watson has ruined her psychology for the sake of her story without any benefit to the latter. It would hardly be worth while to say all this were *The Vicar of Langthwaite* the work of an incompetent amateur. But it is nothing of the kind. Miss Watson can delineate a character, she can tell a story, and she can write. What she needs to learn is that truth is great, and that it will prevail ; but that in violence of exaggeration there is nothing that is either great or prevailing.

Mark Rutherford has found his public, and *Catherine Furze* will not disappoint it, though the story will strike some readers as rather wanting in inevitableness. It happens that here, as in the novel just reviewed, the action depends largely upon the love of a clergyman for the daughter of a Dissenter ; but Mr. Cardew is a very Low Churchman, and, instead of being a professed celibate, he is, as ill luck will have it, a married man. There is, however, no scandal in the story, nothing " unpleasant " to use the ordinary word. Mr. Cardew shows more backbone than might have been expected from him : he pulls himself up, and restores his allegiance to the neglected wife who has a rightful claim to it ; and poor Catherine dies, he and she confessing to each other that they have been " saved " by the " love that never found his earthly close." It is by no means certain that the " plan of salvation," to use a once familiar term, is made very clear ; but this matters little. The strength of the book—and portions of it are very strong indeed—lies partly in its fresh and vigorous thought, expressed with the conciseness and some of the point of epigram, and partly in its careful, relentlessly veracious presentation of a narrow, vulgar, sordid life : a life that is empty and utterly unconscious of its own emptiness. Mr. Furze, the dissenting ironmonger, and his wife—he the mere human machine which is thrown out of gear by anything apart from the ordinary routine of activity, and she with her petty ambitions which soar only to " the Terrace," and the intimacy of Mrs. Colston, the breweress—are portraits not unworthy of Balzac, though the author of *Père Goriot*

would have made his outline stronger, his modelling more elaborate and subtle. It is curious that Mark Rutherford, who can strike the right note with such purity of intonation, should strike so wrong and untrue a note as that sounded in the episode of Mrs. Furze's plot to banish the dangerous Tom. The quiet, subdued style does not suffice to hide the fact that her subornation of false witness is merely cheap melodrama ; and at this point a character which has been conceived and rendered with pains-taking veracity goes to pieces. Mrs. Furze was doubtless capable of the wickedness, for the evil potentialities of moral inertness are almost unlimited ; but her wickedness would have been a dull, stupid, hand-to-mouth sort of thing—not the well-planned calculation of the stage villain. Despite other weak points, *Catherine Furze* is worth reading, because it is an unconventional story which does not cheapen its unconventionality by italicising and advertising it.

*Balmoral* was a good story ; but *EarlsCourt* is so much better as to suggest the thought that the former was an experimental performance, and that the writer had not quite found himself. The new book has the fine, delicate observation which gives such a charm to some of Mrs. Oliphant's quieter novels, where the story is a means to an end rather than an end in itself. The narrative *qua* narrative has sufficient organism to stand well upon its feet, though the story in synopsis would hardly look effective ; but the novel is made by a most admirable group of those studies in the commonplace which provide perhaps the severest and most satisfactory test of a novelist's power. With the possible exception of old Dr. Sparshott, the driftless, absent-minded, unworldly curator of the museum, there is not a single person in the book who can be called a " character." Lord Earlsfield, the other members of the noble Colpoys family, and the less aristocratic men and women with whom they are in some way or other associated, are as ordinary as they well could be ; and yet there is not one of the author's portraits that is not made interesting by strong and delicate individualisation, which is always genial and sympathetic even when the handling is the handling of the satirist. Mr. Allardyce's artistic management of his material is specially good. Even the outbreak of poor Harold Colpoys' homicidal mania, which turns the comedy into a tragedy, is so carefully led up to that there is no lapse from congruity ; and indeed everywhere the substance and the form of *EarlsCourt* are of unusual excellence.

*Into Temptation* is a creditably written novel of life in India ; but it fails to interest because it fails to convince. When Josephine Cameron is eighteen years of age she becomes an orphan, and leaves school to go and live with her aunt Addie, a selfish and exacting valetudinarian. She is so much bored that when the Anglo-Indian, Mr. Boscowen, who is in England on leave, expresses his desire to marry her she at once accepts him, though he is an utterly unattractive person, twenty-five years her senior, who has not taken the trouble to go through any preliminaries of courtship or

even to propose in person. Her married life is made miserable by her husband's selfishness and stinginess, the latter being such an absorbing passion that, though a wealthy man, he will not allow his wife to have decent furniture for her house or clothing for herself. Josephine gets up a hot flirtation with Sir Gerald Daintry; and when Mr. Boscawen is considerate enough to die, she follows the baronet to England, only to find that his love-making has been a cold-blooded expedient to draw her attention from his younger brother. She in her turn is followed to England by a Mr. Pierce, who has played the part of a saturnine guardian angel during the perils of her Indian career, and who now proposes marriage; but she prefers her freedom to the love of a man whom she—very rightly—regards as much too good for her, and there the story abruptly ends. One or two of the subordinate characters are fairly lifelike, but as a whole *Into Temptation* has no strong grip of reality.

Many of Ouida's novels are depressing; but her short stories are nearly always downright harrowing. A man, woman, child, or dog, as the case may be, is physically or mentally tortured with such ingenuity of cruelty that we are thankful when death comes—as it generally does come—to end the poor creature's misery, though the reader's misery remains until he can forget what he has gone through. Superfine critics may sniff at Ouida; but there is much in her work that is beautiful, and much more that would be beautiful were not beauty overpowered by repulsion. In her new book the two tortured creatures are Roscoff, a French painter of genius who, mutilated and helpless, is driven by unendurable goads to avail himself of the cruel charity of mechanical philanthropy; and the Italian peasant farmer, Castellani, who is made a murderer by the young man to whom he has been a father and whose mother he has saved by marriage from the shame of his birth. The latter is one of the stories of unrelieved gloom; but in the former there are some tender and winning touches. "An Assassin" is tremendously powerful, but one wants to get rid of it: "An Ingrate" may be read twice, the second time, perhaps, with more pleasure than the first.

*Zorg* deals in a somewhat conventional and not very entertaining way with the familiar three—the husband, the wife, and the lover; the only novelty being that number two and number three of the trio, after creating a good deal of scandal and making various worthy people extremely uncomfortable, are convinced of the error of their ways by the ministrations of the member of an Anglican sisterhood. Sarnia returns to her husband who, not unnaturally, refuses to receive her, and, indeed takes refuge in flight. She follows him on board ship and nurses him through the yellow fever. The remainder of the story may be alliteratively described as consisting of recovery, reconciliation, and retribution; for Sarnia dies, which was perhaps best for everybody concerned. *Zorg* is not a lively book.

*The Beauty of Boscastle*, on the contrary, would be very lively indeed if liveliness could be secured by a grotesque series of melodramatic absurdities; but Mr. Ellis's gentlemanly murderer, the low-born young woman whom he seduces, and the high-born young woman who wants to marry him though he has confessed to her his little *faux pas* in a long high-flown letter, are tiresome rather than amusing. There is, however, an adaptation of the *Don Juan* and *Haidée* shore-scene which has the merit of courage, for it flings the glove full in the face of the British matron.

JAMES ASHCROFT NOBLE.

#### SOME CLASSICAL TEXTS.

*Selections from Strabo.* With an Introduction on Strabo's Life and Works. By H. F. Tozer. (Oxford: Clarendon Press.) Mr. Tozer treats with a fitting *pietas* one who has probably been an old travelling companion of his. Anything but an *inane munus* is this handsome volume, dedicated to the popularisation of the geographer Strabo. The immense range of the author's work makes him peculiarly fit to be read in selections, and Mr. Tozer does justice to his interest and importance. If we want ancient facts of natural history, here are the elephant, the date-palm, the papyrus, and the banyan-tree. The religion and the folk-lore of many lands are brought together and compared. The historian has the pleasure of reading important episodes, or the thrill of discovering an allusion with no key to it. The student of civilisations may hear of great engineering works, of canal systems, of mines, and of early division of labour. The India of Chandragupta's time is sketched for us after the notes of an explorer. And, last of all, Strabo's credit is good. He is fallible, of course, but he is honest: he is painstaking, and every now and then he is verified afresh (as by Mr. Bent's discovery of the Corycian cave). About Greece he is disappointing, and especially so about Athens. But we cannot believe that he never visited that city, as Mr. Tozer seems to think. The visit was an easy one to pay; and, though a Hellene of old Hellas might conceivably have neglected Athens, we feel sure that an adopted Greek—as we may fairly call Strabo—would have hastened thither. Yet, if his visit be called in question, it is his own fault. He is meagre, and sometimes wrong, on Greek matters, and this fact contrasts strangely with his fulness on Italy. Perhaps his visit to Greece was but a "duty call," and his sympathies lay rather with the solid advantages of Roman government, its good trade, its good police, than with any spiritual headship. At all events, the sneer of Tacitus at the Greeks, *sua tantum mirantur*, does not touch Strabo. Out of the many and diversified topics which the geographer has touched, Mr. Tozer has made an agreeable and representative selection. In dealing with this he has two objects. For the text, he endeavours to establish it and to explain it. Strabo's language, even where it is certain, is not so easy as it looks; and it urgently requires in many places such corrections as Cobet and Madvig have suggested. Of these corrections Mr. Tozer admits several and notices more; and he so carefully explains the Strabonian senses of words (as *τρεπτέσσος*) that we wish he had made his information more accessible by a Greek index. For the matter, he clears up many descriptions and accounts of processes which the concise, technical, or allusive manner of Strabo leaves obscure. But, *apropos* of Rheneia, which we visit under Mr. Tozer's guidance, we

should have liked to hear his opinion about the bridge which Nikias (Plutarch's *Life of him*, c. 3) is said to have constructed between that island and Delos. The strait is about half a mile across, and how could Nikias have bridged this in a single night? In a note on Book x. 5, 4 (No. 49), where it seems to be said that a tyrant made Delos revolt from Rome in the Mithradatic war, Mr. Tozer justly says that we do not hear of this tyrant elsewhere. We suspect that the place which he caused to revolt was not Delos but Athens, the *αἰτήν* getting an irregular explanation from *Ἀθηναῖς* before. In fact, his name was Aristion, and the change of construction finds a very fair parallel in Book xiv. 5, 13 (No. 67 end). In v. 4, 7, we are not sure that *τῶν ἀπὸ τῆς αἰτῆς ἀγωγῆς ἐπιδημούνταν* means "of those who sojourn there with a view to the same culture." Perhaps *ἀγωγῆς* refers to the *ἰχνη τῆς Ἑλληνικῆς ἀγωγῆς* mentioned a little above as abiding at Naples, and the whole phrase means rather to refer to those who have the culture than those who wish to acquire it. But it is an odd expression, and the very similar matter in the account of Tarsus in No. 67 throws no light upon it. The volume contains several good maps. A full conspectus of the passages selected, such as occurs in the Clarendon Press *Selections from Polybius*, would add to its usefulness. Misprints in a text issued by the Clarendon Press are so rare that we must draw attention to one occurring on p. 161.

*Platonis Protagoras.* With Introduction, Notes, and Appendices. By J. Adam and A. M. Adam. (Cambridge: University Press.) "The *Protagoras* of Plato," say the editors, "is one of the few dialogues whose authenticity has never been called in question by any eminent scholar." So remarkable a position deserves a good commentary, and the *Protagoras* has fared well at the hands of English scholars. Mr. Turner's edition (1891) deserved well of the *manes* of the philosopher; further back, Mr. Wayte published a scholarly attempt to deal with the difficulties of the dialogue; and now the compact and useful commentary and introduction of Mr. J. Adam and Mr. A. M. Adam call for a cordial welcome. Their edition is on the same lines as the Pitt Press editions of the *Apology*, *Kriton*, and *Euthyphron*. A short and clear analysis leads on to a consideration of the scope and purpose of the dialogue. Duly instructed on these points: taught that "the conclusion to be drawn is that virtue can indeed be taught, but not by the sophists any more than by the educational system, public opinion, and laws of the Athenians, because in them there is no knowledge," and shown what kind of evidence points to the inference that the *Protagoras* was written at an early date, the reader is prepared to enjoy the extraordinary vivacity and power with which the dialogue is carried on. The editors' care accompanies him further: points out the fallacious pieces of reasoning; smoothes the path among grammatical and other difficulties; and finally presents him with a *bonus* or *ἐπιλεπτόν* in the shape of a restored ode of Simonides and a collection of the too scanty fragments of Protagoras' Works. P. 333E has a good note on the literal and the metaphorical uses of *παρατάξεις*; and it might have been worth while to have traced the latter use beyond Plato down to M. Aurelius, with whom the sense of stout resistance is passing into that of sheer obstinacy or perhaps of party spirit. In 349A *ἐποκηρυξάμενος* is translated "having had himself heralded as a sophist"; but we think that the three last words might be omitted, for they are unnecessary there, and will have to follow immediately in another connexion, to translate *σοφιστὴν ἐπονομάσας*.

*Thucydides Book VIII.* Edited by E. C. Marchant. (Macmillans.) Mr. Marchant has spared no trouble in producing a very complete little edition of the Seventh Book of Thucydides. He bases his text on that of Bekker, but admits a good many variations from Bekker due to other critics, and a few of his own making. In the main, his practice is distinctively conservative as regards readings; but he does not shrink from trusting his own judgment, and his suggestions of  $\tau\bar{\nu}$  δι' ἀλλα  $\tau\bar{\nu}$  τοῦ κυκλοῦ in chap. ii. § 4 and  $\tau\bar{\nu}$  γ' τῷ, αὐτῷ in place of  $\tau\bar{\nu}$  γῷ αὐτῷ in chap. xxviii. § 3, seem to us specially happy. On the other hand κατοκοῖστα τὸν πόλεμον for καταλένοντα τὸν πόλεμον (chap. xxxi. § 4) is rather bold, and it is not shown that any change is really necessary. We do not see that anything is said of the theory—improbable enough—that the chapters from lxxi. to the end of the book are a later addition by another author. A serviceable map of the operations of the Athenians round Syracuse, and an essay on the political and military life of Nikias, add to the educational value of the work. But to say that Nikias was "elected war-minister" is a perilous way of speaking, and "the election of war-ministers" is still more bewildering. The strong point of Mr. Marchant's edition is its excellent commentary, which leaves little to be desired in fulness or accuracy. We shall however take leave to raise one question, though the sense of our rashness is strong when we find ourselves differing from both Mr. Marchant and Dr. Holden. In chap. lxvi. § 1, these two editors translate ἀνεπιστήμονες "inexperienced." Is that really the best rendering? "Untrained" or "undrilled" is surely nearer to Thucydides' thought, and it is the sense in which the word is applied to Persian (as contrasted with Greek) troops in Hdt. ix. 62.

## NOTES AND NEWS.

WE understand that Sir Auckland Colvin has undertaken to write, for the series of "Rulers of India," a Life of his father, John Russell Colvin, the first Lieutenant-Governor of the North-Western Provinces, who died in the Fort at Agra, in the darkest hour of the Mutiny. The son succeeded his father in the same office after an interval of exactly thirty years. No other series of volumes, we imagine, has ever represented such a weight of official experience. Among the contributors are the names of a Governor, three Lieutenant-Governors, a Chief Commissioner, a Governor-General's Agent, a military secretary to a Commander-in-Chief, the son and private secretary of one Governor-General, and the son-in-law of another. We believe, too, that several of the volumes are now in their fourth and fifth thousand.

MR. LEWIS MORRIS's new volume of poems, to be entitled *Songs without Notes*, will include the Imperial Institute and the Royal Wedding Odes. It will be published, at Easter, by Messrs. Kegan Paul, Trench, Trübner & Co.

MR. ERIC MACKAY, who is staying in the South of France, has in preparation on new volume of poems, to be published in May, simultaneously with the ninth edition of his *Love-Letters of a Violinist*.

MESSRS. LONGMANS & Co. have nearly ready for publication a History of Trade Unionism, from 1730 to the present day, by Sidney and Beatrice Webb, founded largely upon material hitherto unpublished.

MESSRS. CASSELL & COMPANY will publish, before the end of the present month, the reminiscences of Mr. G. A. Sala, in two volumes, entitled *Things I have Seen and People I have Known*. Among the chapters will be: Paris Fifty Years Ago, Dickens and Thackeray,

Travel in America, the Fast Life of the Past, Pantomimes and Operas, Songs and Pictures, Cooks and Costumes, Noted Usurers, &c.

MESSRS. HUTCHINSON & Co. have in the press, for early publication, a volume to be entitled *Middle Temple Table Talk*, by Mr. W. G. Thorpe, a barrister of the society. It will contain a chapter in which Mr. Thorpe works out the connexion between Bacon and the Lord Chamberlain's company of players, of which Shakspere was actor-manager and (to use Greene's words in 1598) "Jack Factotum," and gives reasons why this connexion was shrouded in obscurity.

MR. DAVID NUTT announces for publication, in the course of the summer, a collection of folk-lore monographs, entitled "The Grimm Library." Among the earliest volumes to be issued in this series will be *Mingrelian Folk-Tales*, translated by Miss Marjory Wardrop; *Finnish Proverbs*, translated and annotated by Miss Bayley; *Perseus, the Virgin-Born Dragon-Slayer*, a study upon the diffusion, nature, and archaic significance of this heroic-romantic cycle, by E. Sidney Hartland; *The Story of Bran mac Febail*, being the oldest Irish version of the visit to the other world, edited and translated by Prof. Kuno Meyer, with studies upon the Celtic Paradise and the Celtic idea of reincarnation by Alfred Nutt; and *Birds, Beasts, and Fishes of the Norfolk Broads*, figured and described by P. H. Emerson.

FOR the English edition of M. Yves Guyot's *Tyranny of Socialism*, which Messrs. Swan Sonnenschein & Co. will publish next week, the author has added much new matter.

AN illustrated edition of S. R. Crockett's *Stickit Minister* will be published this year, probably in the autumn. It will have specially-drawn initial letters and head and tail-pieces, and will contain many drawings by Mr. Ernest Waterlow, Mr. Joseph Pennell, Mr. MacGeorge, Mr. Duncan MacKellar, Mr. James Paterson, Mr. Denholm-Young, Mr. Burn Murdoch, and Mr. Moxon Cook.

MESSRS. T. & T. CLARK, of Edinburgh, announce a volume on "The Resurrection of the Dead," by the late Prof. W. Milligan.

MESSRS. SWAN SONNENSCHEIN & Co. will issue this month a catechetical explanation of the Nicene Creed, with proofs and illustrations from Scripture, by the Rev. Henry Morton Thomson, with a preface by Canon Carter, of Clewer. The book is intended mainly for students preparing for ordination.

MR. T. FISHER UNWIN is about to publish a new "Pseudonym" volume, entitled *The Hon. Stanbury and Others*, by Two. It will contain three stories—viz., the title one, "Poor Miss Skeat," and "An Indigent Gentlewoman."

MESSRS. HUTCHINSON & Co. will have ready this week a new novel by Mrs. Robert Jocelyn, in three volumes, entitled *Pamela's Honeymoon*.

THE first volume of a cheap series of the "Annabel Grey Library," entitled *The Ghosts of the Guardroom*, a tale of military life, will appear immediately.

A THIRD edition of Part I. of *The World of Adventure*, which was published a few days ago by Messrs. Cassell & Co., has already been called for.

THE first editions of Q.'s *The Delectable Duchy* and of Max Pemberton's *Iron Pirate* have already been exhausted.

AT a meeting of the council of the British Record Society, Limited, held on March 1, the following resolutions were unanimously adopted:—

"1. That this society desires to call attention to the present unsatisfactory state and custody of

parish registers and other local records, and is strongly of opinion that steps be taken to insure their better preservation and accessibility, by depositing them either in District Record Offices, or at the Public Record Office, London.

"2. That, considering the difficulty in consulting the non-parochial registers now in the custody of the registrar-general, they be removed to the Public Record Office, London."

## UNIVERSITY JOTTINGS.

IN Convocation at Oxford, next Tuesday, it will be proposed to confer the honorary degree of M.A. upon Lord Dillon, the new director of the Society of Antiquaries.

DR. J. B. BRADBURY, of Downing, has been elected to the Downing chair of medicine at Cambridge, vacant by the resignation of Dr. Latham.

MR. INGRAM BYWATER delivered his inaugural lecture as regius professor of Greek at Oxford on Thursday of this week, his subject being "Four Centuries of Greek Learning in England."

A COMMITTEE of Council at Oxford has drafted a statute for the establishment of a final honour school of English, in pursuance of the resolution passed in Congregation by a decisive majority last December. The leading principles of the scheme are: (1) that equal weight should be given to language and to literature; (2) that all candidates should be required to show proficiency in both; (3) that opportunities should also be given for the special study of either; and (4) that an essential part of the examination should be the study of original authors, in connexion with the history and thought of the period to which they belong. It is expressly laid down that authors shall be studied, both with reference to the forms of the language, and also as examples of literature; and that every candidate shall show a competent knowledge of the chief periods of the English language (including Anglo-Saxon), of the relation of English to the languages with which it is etymologically connected, and of the history of English literature. It is not proposed that the statute be promulgated for discussion in Congregation before May 1.

OXFORD, of course enjoys a professorship of English, founded by the last Commission, and endowed out of the revenues of Merton College; while Cambridge has not even a university lectureship. To remove this disgrace, Prof. Skeat has issued an appeal for private subscriptions—not for the first time; and he himself offers to give no small contribution.

MR. P. H. COWELL, of Trinity, has been elected to the Isaac Newton Scholarship at Cambridge, which is tenable for a period of three years.

MR. C. R. BEAZLEY, of Merton, has been elected to the geographical studentship at Oxford for the present year. Mr. Beazley has, we believe, made a special study of the colonial history of Portugal, so that he may be expected to devote himself to the times of Prince Henry the Navigator.

MESSRS. GIBBINGS & Co. will publish this week vol. ii. of a complete collection of the English Poems which have obtained the Chancellor's Gold Medal at Cambridge, covering the period from 1859 to 1893. Among the poets represented are Mr. Sidney Colvin, Mr. James Rhoades, Mr. J. E. Page, and Mr. J. H. B. Masterman (for each of the last three years).

THE senatus of Aberdeen University has resolved to confer the honorary degree of LL.D. upon Mr. Henry O. Forbes, who was recently appointed director of the Liverpool Museum.

## ORIGINAL VERSE.

## A WOUNDED AMAZON (MUSEO DEL VATICANO).

STANDING apart in dumb deep agony,  
With none of all her warring sisters near,  
With none to help her or console her here,  
She pays the price of those who would be free.

Hast thou, who in thy proud virginity,  
A maid to cope with heroes didst not fear,  
Found that such glory might be bought too dear  
When one, who should have shielded, wounded thee?

Yet, gazing on thee where thou standest now,  
He whom no Amazonian arms could quell  
Before thine unarmed womanhood would bow.

Until your lifted eyes should re-engage  
The strife of which our latest stories tell,  
That he and thou for evermore must wage.

ALFRED W. BENN.

## MAGAZINES AND REVIEWS.

THE *Contemporary Review* for March contains an article by Prof. Driver, suggested by the appearance of Prof. Sayce's new book, entitled "The Higher Criticism and the Verdict of the Monuments." (S.P.C.K.) In it the learned writer undertakes the difficult task of eliciting Prof. Sayce's real opinion on the value of the higher criticism, as distinguished from that sometimes imaginary criticism of which the champion of archaeology speaks so severely. From Prof. Sayce's own statements it is shown (as it appears to the present writer) that the historical facts disclosed by the monuments are not opposed to the "critical view" of the Old Testament. "Along the whole line [archaeology] either leaves intact or actually supports this critical position," and Prof. Sayce himself clearly sympathises with the more cautious and moderate critics. The fears of Christian apologists are therefore needless: the religious view of the Old Testament is still justified, and indeed more safely than before.

THE *Expositor* for March is mainly popular, but contains two articles (besides the inevitable one by Prof. Bruce, who has reached his fourteenth section) which appeal to the scholar. These are (1) Mr. Wright's attempts to support the "oral theory" (so little held now) of the origin of the Synoptic Gospels, by studying the proper names in Mark; and (2) Prof. G. A. Smith's carefully critical study of the application of the geographical names—Ituraea and Trachonitis. Prof. Smith concludes that the two territories so called were originally distinct. It is very possible, but cannot be proved, that the names ever overlapped.

THE March *Theologisch Tijdschrift* opens with a delightful critical study by Dr. Knappert, of the Life of St. Gall, which is a valuable "source" for the heathenism of the populations among which St. Gall worked. Dr. Erdmanns discusses afresh the origin of the expression "Son of Man"; Dr. Van Manen replies, and it is pleasant to see how thoroughly these scholars recognise the merits of Mr. Charles's edition of Enoch. Dr. Herderschee reviews a recent sketch of Kuenen's lectures on Ethics, which to many formed the great master's principal contribution to teaching; the author of the sketch is H. Y. Groenewegen. Among the minor notices of books are very full ones of Max Müller's and Edward Caird's Gifford Lectures.

AN important article on the late Professor Milligan appears in the March number of the *Expository Times*, by Dr. Moulton, of Cambridge.

## HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the public orator, Dr. Sandys, in presenting the Earl of Kintore for the honorary degree of LL.D. on March 1, and Prof. Ramón y Cajal for the honorary degree of Doctor of Science on March 6:

## THE EARL OF KINTORE.

"Quam libenter salutamus ex alumnis nostris unum, qui Britanniae in parte Septentrionali Collegii florentissimi Aberdonensis a conditore oriundus, inter colonias nostras Australes Academiam Adelaidensem, quam inter filias nostras non sine superbia numeramus, sua sub tutela positam esse gloriatur. Ibi provinciae maximae tota Gallia, tota Germania, plusquam quadruplicem latius patenti praepositus, regionem tam immensam audacter peragravit, itineris tanti socium insignem nactus medicum Cantabrigensem, cuius ipsum nomen Caledoniae suae castellum in memoriam revocat. Quid commemorem proconsul nostri ductu plusquam quadraginta dies inter loca deserta atque arida fortiter toleratos, rerumque naturae solitudines receditas feliciter reclutas? Quid (ne maiora dicam) etiam talpae genus novum, quod notoryetes nominatur, e latibris suis in lucem protrahunt? Quid eiusdem auspicio et imperio etiam beluae antiquae, quae diprotodon vocatur, reliquias ingentes sacculo nostro denus patefactas? Ipsum Sancti Georgii inter equites illustriores numeratum, non draconem fabulosum vi et armis domusse dixerim, sed monstrorum hand minus horrendorum vestigia immania sumptu et labore maximo detegenda curavisse. Talium virorum auxilio non modo imperii Britannici provincias remotissimae vinculus artioribus nobiscum conscientiar, sed etiam scientiarum fines, nostris a filiis totiens propagati, per spatia indies latiora extenduntur."

## PROF. RAMÓN Y CAJAL.

"HODIE laudis genus novum libenter auspiciatur, Hispanae gentis civem nunc primum salutamus. Salutamus virum de physiologia scientia optime meritum, qui inter flumen Hiberum montesque Pyrenaeos duo et quadraginta abhinc annos natus et fluminis eiusdem in ripa Caesaraugustae educatus, primum ibidem, deinde Valentiae, deinceps Barcelonae munere Academicum functus, tot honorum spatio feliciter decurso, nunc denique in urbe, quod gentis totius caput est, histologiae scientiam praecclare profitetur. Fere decem abhinc annos professoris munus Valentiae auspiciatur, fore auguratur est, ut intra annos decem studiorum sacerum in honorem etiam inter exteras gentes nomen suum notesceret. Non fecellit augurium; etenim nuper etiam nostras ad oras a Societate Regia Londinensi honoris causa vocatus, muneri oratorio, virorum insignium nominibus iampridem ornato, in hunc annum destinatus est. Omitto opera eius maiora de histologia et de anatomia conscripta, praetereo etiam opuscula eiusdem quadraginta intra lustra duo in lucem missa; haec enim omnia ad ipsa scientiae penetralia pertinent. Quid vero dicam de artificio pulcherrimo quo primum auri, deinde argenti ope, in corpore humano filia quaedam tenuissima sensibus motibusque ministrantia per ambages suas inextricabiles aliquatenus explorari poterant? In artificio illo argenti usum, inter Italos olim inventum, inter Hispanos ab hoc viro in melius mutatum et ad exitum feliciori perunductum esse constat. Si poeta quidam Romanus regione in eadem genitus, si Valerius Martialis, inquam, qui expertus didicit fere nihil in vita sine argento posse perfici, hodie ipse adesset, procul dubio popularum suum verbis suis paululum mutatis non sine superbia appellaret:

"Vir Celtiberis non tacende gentibus,  
Nostraeque laus Hispaniae,...  
Te nostri Hiberi ipsa gloriabitur,  
Nec me tacebit Bilbilis."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

ATTI della Commissione d'inchiesta parlamentare sulle banche. Milano: Hoepli. 40 fr.  
FOERSTER, W. Freundebriefe v. Friedrich Díez. Bonn: Cohen. 2 M.  
GILLE, Ph. La Bataille littéraire. Paris: Victor-Harvard. 3 fr. 50 c.  
GUILLIAUME, Ant. Le Salon de Madame Helvétius: Cabanis et les idéologues. Paris: Calmann Lévy. 3 fr. 50 c.  
HEITZ, P. Der Initialschmuck in den klassischen Drucken des 15. u. 16. Jahrh. I. Reihe. 6 M. Orig.-Abdruck v. Formschneiderarbeiten d. 16. u. 17. Jahrh. Neue Folge. 6 M. Strassburg: Heitz.  
HOUSSEAU, Arène. Le Repentir de Marion. Paris: Calmann Lévy. 3 fr. 50 c.  
HÜRBIN, J. Der deutsche Adel im ersten deutschen Staatsrecht. Lucerne: Bäber. 1 M. 50 Pf.  
JAGIC, V. Der erste Cetinjer Kirchendruck vom J. 1494. 1. Hälfte. Leipzig: Freytag. 4 M. 40 Pf.  
JULLIEN, Ad. Musiciens d'aujourd'hui. 2e Série. Paris: Lib. de l'Art. 5 fr.  
LICHTWARK, A. Hermann Kauffmann u. die Kunst in Hamburg von 1800—1850. München. 12 M.  
MÜTHER, R. Geschichte der Malerei im 19. Jahrh. 3. Bd. München: Hirth. 15 M.  
PETIT, E. Organisation des colonies françaises et des pays de protectorat. T. I. Paris: Berger-Levrault. 12 fr.  
SCHMIDT, Ch. Répertoire bibliographique Strasbourgeois jusqu'vers 1680. V., VI. Strassburg: Heitz. 15 M.

## HISTORY, ETC.

AUS dem Leben König Karls v. Rumäniens. 1. Bd. Stuttgart: Cotta. 8 M.  
BERICHEN u. Mittheilungen des Altertums-Vereines zu Wien. 29. Bd. Wien: Gerold's Sohn. 20 M.  
BISMARCK, Fürst. politische Reden. 9. Bd. Stuttgart: Cotta. 8 M.  
GRUENBERG, K. Die Bauernbefreiung u. die Auflösung der gutherrlich-bücherlichen Verhältnisse in Böhmen, Mähren u. Schlesien. Leipzig: Duncker & Humblot. 16 M.  
HAFFLER, E. Georg Jenatsch. Ein Beitrag zur Geschichte der Bündner Würten. Davos: Richter. 5 M.  
JONNIS, Moreau de. Aventures de guerre au temps de la République et du Consulat 1791—1805. Paris: Guillaumin. 7 fr. 50 c.  
MITTHEILUNGEN üb. römische Funde in Heddernheim. I. Frankfurter u. M.: Völcker. 4 M.  
QUELLENSCHRIFTEN der elässischen Kirchengeschichte. 1. Bd. Strassburg: Le Roux. 6 M.  
SARTORIUS FRHR. v. WALTERSHAUSEN, A. Die Arbeitsverfassung der englischen Kolonien in Nordamerika. Strassburg: Trübner. 6 M.  
SCHIBER, A. Die fränkischen u. alemannischen Siedlungen in Gallien, besonders in Elsass u. Lothringen. Strassburg: Trübner. 4 M.  
TOLLIS, H. Geschichte der französischen Colonie v. Magdeburg. 3. Bd. Abth. I. C. Magdeburg: Faber. 18 M. 90 Pf.  
URKUNDENBUCH der Stadt u. Landschaft Zürich. 3. Bd. 1. Hälfte. Zürich: Fäsi. 7 M.

## PHYSICAL SCIENCE, ETC.

BLANCHARD, R. Révision des Hirudines du musée de Dresden. Berlin: Friedländer. 3 M.  
CATALOGUS insectorum faunae bohemicae. II. Prag: Haepfer. 1 M. 20 Pf.  
PAULMANN, K. Im Reiche des Geistes. Illustrirte Geschichte der Wissenschaften, anschaulich dargestellt. Wien: Harleben. 17 M. 50 Pf.  
FIRMICU MATERNI, L. matheseos libri VIII. Primum recensuit C. Sittl. Pars I. Leipzig: Teubner. 2 M. 40 Pf.  
HEFFLER, L. Einleitung in die Theorie der linearen Differenzialgleichungen m. e. unabhängigen Variablen. Leipzig: Teubner. 6 M.  
KRONECKER, L. Vorlesungen üb. Mathematik. 1. Bd. Hrsg. v. E. Netto. Leipzig: Teubner. 12 M.  
KUPFER, C. v. Studien zur vergleichenden Entwicklungsgeschichte des Kopfes der Kraniothen. 2. Hft. Die Entwicklung des Kopfes v. Ammocoetes Planeri. München: Lehmann. 10 M.

## PHILOLOGY, ETC.

AUBONIUS, D. M., die Mosella Hyg. u. erklärt v. C. Hosius. Marburg: Elwert. 1 M. 40 Pf.  
CATONIS, M. P. de agricultura liber. Vol. II. Fasc. 1. Commentarius. Leipzig: Teubner. 6 M.  
COMMENTARIES philologique Irenenses. Vol. V. Leipzig: Teubner. 6 M.  
FESTSCHRIFT, Theodor Mommsen zum 50jährigen Doctorjubiläum überreicht v. P. Jörs, E. Schwartz, R. Reitzenstein. Marburg: Elwert. 3 M. 60 Pf.  
HARTMANN, M. Die hebräische Verkunst nach Werken jüdischer Metziker. Berlin: Calvary. 2 M. 50 Pf.  
LÉGER, L. et G. BARDONNAUT. Les racines de la langue russe. Paris: Maisonneuve. 5 fr.  
PEISER, F. E. Der Gesandtschaftsbericht des Hasan ben Ahmed El-Haimi. Berlin: Peiser. 5 M.  
RIES, J. Was ist Syntax? Marburg: Elwert. 3 M.  
SIBAWAHI's Buch üb. die Grammatik. Uebers. u. erklärt v. G. Jahn. 2. Lfg. Berlin: Reuther. 4 M.

## CORRESPONDENCE.

AN UNKNOWN WORK OF SAINT ADAMNAN.

Oxford: Feb. 23, 1894.

I interrupt my letters on North Pictish inscriptions to announce a discovery which will gladden not only every good Gael but all learned Christendom—the discovery of a Latin commentary on the Pentateuch by Adamnan, the great abbat of Iona.

In December, 1891, Mr. Quaritch issued a catalogue in which he advertised a MS., which he called *Glossae in Pentateuchum*, and dated "about A.D. 780." I sent for it at once, saw that it was indeed of the eighth century, and bought it. I satisfied myself that it was not included in Migne's *Latin Bibliotheca Patrum*, that it contained a good deal that was in the Expositions on the Pentateuch which Migne inserts among Bede's "exegetica genuina," and that it contained other things which were in Isidore; and I made a memorandum in it that, so far as I had examined, the notes were taken from those two writers.

The only clew to the authorship which I then had was the following postscript at the end of Exodus, which showed that part of the work was dictated just as a vessel was about to sail:

"Huc adunam lucubrati uncula cum Iam fines soluerentur elitore & naute crebrius Inclamitarent propero sermone dictant que memoria tenero poteram que diuinam Inrationale pectora mei affectione congeseram satis Intellegens magis me loquendi Impetu quam iudicio scribentes fluere & more torrentes turbidum preferre sermonem."

Now it is clear that the author of these words had plenty of Latinity, though he does make from *lucubratio* a neuter instead of a feminine diminutive: all other errors are obviously due to the person to whom he was dictating, and who ought to have written *lucubratiuncula*, *fines*, *quae* (or *queaque*), *divina* or *diuinum* (since *rationale* is an allusion to the sacred breastplate of judgment), *pectoris*, *scribentis*, *torrentis*. The use of a tall *I* at the beginning of a word, and the union of prepositions with their cases, as in *elitore* and *Inrationale*, are habits of the period, not mistakes.

Since purchase, the MS. had been formally catalogued, and the description was waiting to go to press. In this description Mr. Madan, who wrote it, had called attention to the fact that there was something apparently wrong about *adunam*, and the idea occurred to me that it might contain a further clew to the authorship. If, in the Latin pronunciation of the author or the scribe, *fines* and *fines* were confounded, why not *Inam* and *unam*, and why should not the commentary have been written for the pious King Ina of Wessex by one of the noted ecclesiastics who were his friends? Investigation did not corroborate this fancy, and I next sought to find in *adunam* the name of the place at which the words were dictated. Again defeated, I wondered whether it disguised the name of the writer—and instantly Adamnan occurred to me. For if Adamnan were written *adecna*, with the common Irish *ec* form of *a* (which is frequent in this very passage of this very MS.) it would quite easily be mistaken for *adunam* by a scribe who did not know the name; and various errors which are obviously those of a transcriber, and not due to imperfect hearing, prove that this MS. is not the absolute original.

And here it should be said that, after a long examination both of the ordinary writing of the MS. and of its very numerous ornamental initials, I have satisfied myself that it was written in the zone of Northern France.

Unhappily, I had also satisfied myself that the commentary was partly compiled from the Bedan Expositions. As Bede was born in 673, and Adamnan died in 704 at the age of

seventy-seven, was the latter likely to have borrowed from the former?

Well, Mr. Madan, in describing the MS., had pointed out that on f. 162 the author, speaking of the ephod, says, "In quadam epistola scriptissime me [erased] memini & dum scriptum retinetur sacrum quid esse & solis conueniens pontificibus." I searched in vain the letters of Bede and others for any such reference, but found in a letter of Isidore to Redemptus the words "Dominii sacerdotum Ephod linea excellentiae causa erant superinduti." This, however, is hardly strong enough; and, besides, the letter is under the gravest suspicion of being a forgery. Again, if the words in the MS. were taken from Isidore, why are they not in Isidore's Commentary at this place?

I then read the entire passage in the MS. It goes on:

"nec statim occurrat [sic for 'occurrebat'] illut quod samuel qui leuita fuit scribitur Inregnorum [sic for 'regum'] primo libro habuisse etatis adhuc parvula effot." ad idest superhumerale lineum cum dauid quoque ante archam domini item portasse fertur."

On turning to the parallel passage in the (atrociously corrupt) printed Bedan Expositions, I read only "quod genus vestimenti solis pontificibus convenit; sed tamen qui Levitae. Et adhuc scribuntur habere Ephoth." And, if I prefer the Bodleian twelfth century MS. *e Mus.* 36 of the Expositions, I find the latter part running "sed tamen samuel; qui leuita & dauid scribuntur habere ephod."

Now which of these two passages is borrowed from which? Is it not obvious that the author of our Commentary is the original writer, and that the editor of the Expositions is abbreviating him, and is suppressing the personal reference because it would not be true of himself?

I compare the two in other passages, and find the same inference everywhere irresistible. It may be a Greek or a Hebrew word which is wanting in the Expositions, or a remark about Josephus, or a reference to the versions of Aquila, Symmachus, Theodotion, or the LXX. It is most unlikely that the writer who had and valued this learning should have lived after the writer of the Expositions.

But, you may say, would Bede, on the other hand, who "understood Greek and had some acquaintance with Hebrew," have omitted notes of this kind if he was copying from the book in which they occurred? Well, it turns out that the Expositions are not universally accepted as Bede's at all; for instance, they are not in Giles's edition. Bede does not include them in his own list of his works, unless they are his "capitula lectionum in Pentateuchum." And, if they are that, then their title tells us that they were only meant as "summaries."

I go further, and maintain that such an adaptation by Bede is in the highest degree likely. When Bede, a lad of fifteen, had already been eight years in a Northumbrian monastery under the great abbat Benedict Biscop, Adamnan paid a visit to the Northumbrian king and churches; and he visited Northumbria again two years later. It is hardly possible that Bede should not have seen him and regarded him with the highest reverence. And, after Adamnan had sent his book "De locis sanctis" to the Northumbrian king, not only did the latter cause copies of it to be made, but Bede himself compiled a shorter treatise on the subject, in which he made large use of Adamnan's book.

"Hec de locis sanctis," he says, "prout potius fidem historie secutus exposui, et maxime Arculphi dictatus Galliarum episcopi, quos eruditissimus in Scripturis presbyter Adamnanus laciniosus sermone describens, tribus libellis comprehendit."

Assuming Adamnan to be the author of the Bodleian Commentary, it was natural that he should send that also to the Northumbrian king, and that Bede should eagerly add to the summaries of his readings on the Pentateuch the greatest part of a Commentary which so amply gratified his own taste for allegorical interpretation.

So that nothing prevents our substituting *adecna* for the certainly corrupt *adunam*, and so giving the authorship of the unique Bodleian Commentary to Adamnan. His Life of Columba bears evidence of an acquaintance with Greek and Hebrew; by the testimony of Bede he was "eruditissimus in Scripturis," and "scientia scripturarum nobilissime instructus"; and we know of at least four voyages that he made from Iona. Indeed, in those still semi-pagan times the abbat of Iona was in all likelihood continually crossing to neighbouring isles or to the mainland.

It is difficult to compare the language of a Commentary with that of a rapturous narrative such as Adamnan's Life of Columba, or with that of a description based on another's dictation such as his work *De Locis Sanctis*. But one of the most striking features in the Life is his passion for diminutives, such as *consolatiuncula*, *monasteriolum*, *pecusculum*, to which in the Commentary we get such analogues as *explanatiuncula*, *comentariolus*, *pectusculum*. And the words of the colophon "cum...naute...Inclamitarent" find a parallel in the "inclamitantes...nautici" (*nautae* is his usual word) of lib. ii. c. 39 of the Life.

Is there yet something wanting to the moral proof of Adamnan's authorship? Then it is supplied in these words on f. 161<sup>v</sup> of the Bodleian Commentary: "Quartū genus uestimentorum rotundus pelleolus qualem picturā Inolexe conspeximus." Here the twelfth century MS. of the Expositions has... *pilleolus qualem picti inulixi*... and Migne's text... *pilleolus, qualem pictum mulixi*....

Now it is quite clear that the writer, to illustrate the shape of the cap, refers to a picture which he had seen. Probably, also, those for whom he was writing had seen it also; for otherwise it would not be much use referring to it at all—and he employs the plural number. But does the mysterious *inolexe* conceal the name of the place where the picture was, the man who painted it, the man who owned it, or the man whom it represented?

Well, if I wanted to illustrate the shape of a tall, soft felt hat, I should not say, "such as that which we have seen in a picture in such a place, or by such an artist, or belonging to such a man"; I should say "such as that which we have seen in pictures of Tennyson." And *Inolexe* is the corrupted name of a person.

This person was one of the many Irish saints named Colman. He had spent some time at Iona under Columba, and had afterwards become a bishop in Leinster, dying before 598. Of course, he had to be distinguished from other Colmans by a surname; and so in Adamnan's Life of Columba we are told (lib. iii. c. 12) of the death of *Sancti Columbani Episcopi, mucu Loigse*, "Columbani" being the Latinised form of Colman, and "mucu Loigse" meaning that he was of the Loigse family.

Now Adamnan came from Ulster, and in Ulster-Irish short *oi* is pronounced as *ɛ*. And what has happened is almost as clear as daylight. Adamnan dictated "a round little felt cap, such as we have seen in the picture of Mucu Legse." His scribe wrote the last words *picturamolexe*; and the later continental copyist of the Bodleian MS. (naturally quite ignorant of this Gaelic name) mistook the *m* for *in*, and regarded the abbreviating stroke above as properly belonging to the *a*. In those days there was no dot or stroke to distinguish *i*, and the confusion between *in* and *m* is one of the

commonest known; indeed, in this very passage we have a proof of it, in the fact that the Bodleian MS. of the *Expositiones* reads *mulixi*, but Migne's text *mulixi*.

It is, of course, obvious that no one but a Gael writing for other Gaels to whom St. Colman was a familiar person would ever have described him merely by his Gaelic family-name. No doubt the *Commentary* was dictated at Iona, and probably the picture itself was there also. Perhaps it was one of the illuminations in a book of Gospels; for the Usher Gospels in Trinity College, Dublin, are said by Westwood (*Palaeog. Sacra*) to have "figures of the Saints . . . introduced into the body of the ornamental page," while the Book of Deer contains numerous undoubted figures of clerics, some with head-dresses.

As regards the time in Adamnan's life when the *Commentary* was dictated, I would suggest that Exodus, at least, probably dates before his second visit to Northumbria, which was in 688. He was then won over to the Roman practice as regards Easter, and on his return to Iona endeavoured to convert his community to it. But in the *Commentary* on Exodus xii. I see no allusion to the Christian celebration of the Passover.

I hope that an Oxford editor and the Clarendon Press may give the world the *editio princeps* of Adamnan's work. The text of the MS., an invaluable monument of Celtic Latinity, should be printed without any alteration whatever, and parallel to it should be given a text properly punctuated and with all undoubted errors corrected. The sources of the interpretations should, of course, be indicated as far as they can be ascertained. The absence of such indication is a serious defect in the ordinary patristic commentary; and until it is remedied no proper estimate can be formed of the history of exegesis, or of the position in that history due, either as regards originality or influence, to individual commentators. If the same editor and press will do the same work for the Bedan *Expositiones*, the current printed text of which is an outrage on their compiler, they will perform an additional service.

I should add that, in speaking of Isidore as one of Adamnan's sources—indeed the only source I have yet detected—I assume that he and Isidore have not (as is possible) borrowed from a common original. The addition to Isidore's list of heresies (on Lev. xiii.) of a reference to the early heretic Leucius ("ut lucius qui dixit apostolus [= apostolos] docuisse duo principia boni & mali," on v. 29) tends to show that even when he borrowed Adamnan was not a mere borrower.

E. W. B. NICHOLSON.

#### THE TEACHING UNIVERSITY OF LONDON.

Cambridge: March 7, 1894.

In an article in the last number of the ACADEMY on "The Teaching University of London," Prof. Karl Pearson remarks that my Note to the Report of the late Commission illustrates my "characteristic attitude of seeing both sides of a question and ever remaining balanced on the fence." I am glad to be told that it is my characteristic "attitude" to see both sides of a question; but the statement that I "remain ever balanced on the fence" may possibly lead your readers to infer that I have avoided expressing any definite practical conclusion on the question on which I disagree with the majority of the Commission: the question whether the new teaching University should be constituted by a transformation of the present examining University, or on an independent basis. Will you therefore allow me to quote from the concluding paragraph of my Note, the

sentences in which I intended to express such a conclusion?—

"If the Senate and Convocation of the existing University of London are willing to accept the transformation now proposed, I think that, considering the strong body of opinion in favour of such a transformation, it should be permitted to take place. But if they should not be willing to accept it, I trust that it will not be forced on them. I trust, therefore, that if Parliament should see fit to carry out the recommendations of this Report by the appointment of an executive Commission, that Commission will have power to establish the new teaching University either in combination with the present examining University or, in the contingency just supposed, on an independent basis. The modifications of the scheme required in the latter case would be comparatively small; and would all, in my opinion, be rather advantageous than otherwise, from the point of view of the teaching University."

H. SIDGWICK.

London: March 5, 1894.

Will you allow me a few words on a point in the scheme for reconstruction of the University of London, to which Prof. Pearson hardly alludes in his letter in the last number of the ACADEMY: the proposed establishment of a Theological Faculty?

All students of the history of the University will know how steadfastly a proposal of this nature was resisted by the founders of the University, even at the expense of losing the support of Dr. Arnold. It is perfectly true that, as a compromise, an optional Biblical examination was offered to those who had taken the B.A. degree, and that this examination has not always been free from a theological bias. But to establish a Faculty not only for examining in but for teaching theology, under whatever phrase it may be disguised, appears to many graduates of the University to be a very wide departure from the traditions and principles on which it was founded, and to be a direct infringement of its Charter.

It is no secret that the agitation for a theological degree comes almost entirely from an influential theological section of the graduates, those who come up from the dissenting colleges. Let these colleges have the privilege of granting a theological degree of their own, rather than that the University should lose that unsectarian character which is so dear to many of us. I trust that a strong protest will be made by influential graduates against this flagrant departure from the foundation-principle of the University.

ALFRED W. BENNETT.

MRS. JAMESON AND LADY BYRON.

London: March 6, 1894.

While thanking you for your appreciative notice of my book, *Women Writers*, in the ACADEMY of March 3, will you allow me to mention the authority on which I based my statement about Mrs. Jameson's breach with Lady Byron?

I took it from *The Memoirs of Anna Jameson*, by her niece, Gerarde MacPherson (Longmans, 1879). Mrs. MacPherson says (p. 280):

"I cannot exactly tell at what date the breach between my aunt and Lady Byron took place, which made so great a difference in the life of one, at least, of these devoted friends. The fact was, at the time, explained to no one, except to my aunt's younger sister, Charlotte, who, after a long interval, confided it to the only sister now surviving, from whom I have heard the cause of a severance which had been a wonder and a mystery to me for years. Mrs. Jameson had become, partially by accident, acquainted with some private particulars affecting a member of Lady Byron's family, which had not been revealed to Lady Byron herself. When these facts were finally made known at the death of

the person chiefly concerned, Lady Byron became, at the same time, aware of Mrs. Jameson's previous acquaintance with them. We may easily imagine that the sting of finding her friend the actual depository of a secret which had been kept from herself had a great deal to do with the bitterness of Lady Byron's resentment. It is even possible that my aunt may have been too proud to enter into minute explanations of how and why it was. Anyhow, the stern temper of the one was roused and the sensitive pride and high spirit of the other outraged and wounded. She in her turn became the 'one implacable.' I have good reason to know that the wound was one which Mrs. Jameson never recovered. Perhaps the one other person to whom she expressed herself freely was . . . Major Noel. When he went to see his old friend, she received him with much emotion. He wrote, 'She said that our intimacy must now cease because my first duty was to keep on terms with Lady Byron . . . who had broken her heart.'"

CATHERINE JANE HAMILTON.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 11, 4 p.m. Sunday Lecture: "The Origin and Development of the Dynamo-Electric Machine," by Mr. H. Somerville.

7.30 p.m. Ethical: "The Duty of doing one's best," by Miss E. E. C. Jones.

MONDAY, March 12, 8 p.m. Society of Arts: Cantor Lecture, "The Decorative Treatment of Artificial Foliage" IV., by Mr. Hugh Stannus.

8.30 p.m. Geographical: "Montenegro and its Border Lands," by Mr. H. W. Cazens-Hardy.

TUESDAY, March 13, 8 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," IX., by Prof. C. Stewart.

8 p.m. Colonial Institute.

8 p.m. Civil Engineers: Discussion, "The Liverpool Overhead Railway and its Electrical Equipment."

8.30 p.m. Anthropological: "Two Funeral Urns from Lo Chao," by Prof. Basil Hall Chamberlain; "The Boas of the Ancient Assyrians and Egyptians," by Mr. C. J. Longman; "Flint Implements of a Primitive Type from Old (Pre-Glacial) Hill Gravels in Berkshire," by Mr. O. A. Shrubsole.

WEDNESDAY, March 14, 8 p.m. Society of Arts: "The Fountain Air Brush," by Mr. Charles L. Burdick.

THURSDAY, March 15, 8 p.m. Royal Institution: "The Vedanta Philosophy," III., by Prof. Max Müller.

8 p.m. Linnean: "Certain Authentic Cyperaceae of Linnaeus," by Mr. C. B. Clarke; "The Development of the Mucilage-Canals of the Marattiaceae," by Mr. G. Brebner.

8 p.m. Chemical: "The Action of Hydroxylamine on Formic Aldehyde," by Prof. Dunstan and Dr. A. Boasi.

8 p.m. United Service Institution: "The Coastlands of the North Atlantic," X., by Mr. H. J. Mackinder.

8.30 p.m. Historical: "Suffolk and the Villeins' Insurrection," by Mr. Edgar Powell.

8.30 p.m. Antiquaries.

FRIDAY, March 16, 7.30 p.m. Civil Engineers: Students' Meeting, "Coal Storage in the United States," by Messrs. S. H. Barrsclough and L. S. Marks.

8 p.m. Viking Club: "Prehistoric Art in the North," by Mr. J. Romilly Allen.

9 p.m. Royal Institution: "The Scientific Work of Tyndall," by Lord Rayleigh.

SATURDAY, March 17, 8 p.m. Royal Institution: "Light," VI., by Lord Rayleigh.

#### SCIENCE.

##### INDIAN JOTTINGS.

THE quarterly record of the Archaeological Survey of India, known as *Epigraphia Indica*, will henceforth be published as a supplement to the *Indian Antiquary*, under the editorship of Dr. E. Hultsch, of Madras. The annual subscription for the two periodicals together is 48s.

THE Trustees of the British Museum have published a Catalogue of Sanskrit, Pali, and Prakrit Books acquired during the years 1876-92, supplementary to the Catalogue of the late Dr. E. Haas. The compiler is Prof. Cecil Bendall, who adds to his experience in the Museum the advantage of having visited India. The principles of transliteration and nomenclature are substantially those laid down by Dr. Haas, which have also been followed in the Catalogues of the vernacular literatures. But there are certain new features in the present work: The publishing activity of the Jains has led to the addition to the title of "Prakrit"; and the list of Prakrit books may be found in

the subject index. Special attention has been paid to the publications of learned societies, most of which are placed under the heading of "Academies." Here, for example, may be found the issues of the Pali Text Society; while those of the Benares Sanskrit College must be looked for under "Benares." It is somewhat surprising to notice how small a space is occupied by translations of the Bible. The Baptist missionaries of Serampur alone attempted the whole, but the British Museum does not possess a complete copy. Finally, Prof. Bendall has appended a most useful subject index, which shows at a glance the general character and the relative importance of the several classes of Sanskrit literature. Religion, of course, predominates; but it is closely followed by Philosophy; then come Poetry, Medicine, and Grammar. Pali and Prakrit works are classified separately.

THE proprietor of the *Nirnayasagar* Press, Bombay, has just published an edition of the *Vedāntasāra*, with the Commentaries of Nrisimhasaravati and Rāmatirtha. It is edited by Colonel Jacob, of the Bombay Staff Corps, who has appended full notes and indexes.

IN No. 3 of the Philological Part of the *Journal of the Asiatic Society of Bengal* for 1893, Dr. A. F. Rudolf Hoernle gives a detailed description of some of the rarer coins he has examined under the Treasure Trove Act. He deals especially with new types, or new varieties of known types, of the independent Sultans of Bengal, in the fifteenth century. It is curious to learn that a large find of these was made as far east as Sibsagar, in Assam. Another class of coins treated are those of the Kalachuri dynasty of Chedi (twelfth century), of which about sixty have been found recently in the Central Provinces. The figure on the obverse is in every case so obscure that Dr. Hoernle doubts whether it is intended to represent a monkey, an elephant, or a bull. The same number contains an account of eleven Sanskrit MSS. recently acquired by the Government from Nepal. Apart from their age, which ranges from 1026 to 1481 A.D., they are of importance from their contents. One is a complete copy (the only one known) of the grammatical treatise called the "Chandra-vyākaraṇa"; another is a commentary (hitherto unknown) on the Buddhist philosophical work called "Bodhi-Charayavatara," which was possibly written and also copied at the very time of the introduction of the reformed Buddhism from Bengal into Tibet in the eleventh century; yet another, labelled "unknown," appears to be a new redaction or version of the original Paisachi Vṛihatkatha by Gunadhyā, which may have been copied before either Kshemendra or Somadeva wrote their well-known versions of the same work. On palaeographical grounds, this is judged to be the most ancient of all the MSS.

LAST year the Asiatic Society of Bengal formed a third section or department for the study of anthropological and cognate subjects, of which Mr. H. H. Risley is secretary. Three numbers of the Part of the *Journal* devoted to this section are now before us. Mr. Risley himself contributes an elaborate code of instructions (with illustrations) for taking anthropometrical observations. Babu Sarat Chandra Das describes marriage customs in Sikkim and Tibet, the most important of which seems to be the drinking of *chang* (translated "wine," but more probably "rice-beer"). There are traces of the survival of marriage by capture, more especially in Sikkim. Nothing is said about polyandry. There are two papers by Babu Sarat Chandra Mitra, about superstitions regarding drowning and drowned persons in Bengal (illustrated widely from all quarters), and about a being or animal supposed to guard hidden

treasures. No. 3 is entirely occupied with an account of modern customs among the Bedouin of the Hauran, printed in Arabic and in a translation, which was procured by Mr. Charles M. Doughty from a school-teacher in the Lebanon.

No. 3 of the Natural History Part of the *Journal* contains two papers by Mr. Thomas H. Holland, of the Geological Survey. In one, he discusses the petrology of Job Charnock's tombstone, the oldest monument in Calcutta, erected about 1695, and decides that it must have come from Southern India, probably from Pallaveram. As the type of rock has not hitherto been described, he suggests for it the name of "Charnockite."

THE December number of the *Indian Antiquary* (Kegan Paul & Co.) consists of a single article; but it runs to no less than forty pages of letterpress, and is illustrated with twenty-four photographic plates and a map. Major R. C. Temple, the editor, here describes a short visit which he paid in April, 1892, to the sculptured caves in the neighbourhood of Maulmein, in Burma. In Amherst district alone there are more than twenty of such caves.

They are situated in hills of limestone rock, rising abruptly out of the plain, and have evidently been excavated by the sea at no remote period. They are crowded with Buddhist remains, of all sizes, materials, and ages, some of them being carved out of stalactites and stalagmites, which may possibly furnish evidence of date. Major Temple gives an elaborate account of these objects, showing how they explain the forms of many of the small images deposited about the greater pagodas in Burma, still used by the people as objects of worship. Inscriptions are rare. But it is said that some of the caves contain libraries of Talaing MSS., which certainly ought to be at once rescued from destruction. The oldest remains seem, from their style, to go back to the period of Cambodian supremacy (the sixth to the tenth century, A.D.); while others show Siamese influence (thirteenth and fourteenth century). Some are apparently of Hindu type: that is to say, they show Vaishnava or Saiva emblems. But Major Temple argues that the real explanation is to be found in the fact that mediaeval Northern Buddhism, penetrated with Tantrik symbolism, once prevailed not only in Burma, but throughout the Cambodian peninsula. He points out that the researches of Brian Hodgson in Nepal seventy years ago, as well as the modern discoveries of Babu Sarat Chandra Das, point to the same conclusion. Finally, we should mention that this number of the *Indian Antiquary* may be purchased separately for 18s.

THE January number of the *Indian Antiquary* contains the first instalment of a series of papers on "The Devil Worship of the Tuluvas," mainly based upon some MSS. purchased by Major Temple at the sale of Dr. Burnell's library. The Tuluvas are a very primitive tribe in South Kanara, who have preserved not only their own branch of the Dravidian tongue, but also archaic customs and traditions. Their language has been printed in the Kanarese character by the Basel Mission at Mangalore. One of these missionaries seems to have helped Burnell in making his collections twenty years ago; and another, the Rev. A. Manner (now also dead), supplied Major Temple with a transliteration of the Tulu texts, and with valuable notes. One of the papers is a very interesting account by Burnell of an incantation, at which he was himself present in 1872, which was celebrated by the head-man of the caste of toddy-drawers, corresponding to the Shanars of the Tamil country. Major Temple draws attention to the remarkable likeness, both in form and contents, between these stories

of demons of Southern India and those told about saints and heroes in the North. The illustrations include a coloured plate of devildancers, drawn by a native artist and reproduced by Mr. Griggs.

PART III. of the *Journal of the Buddhist Text Society of India* is less interesting than its predecessors. Babu Sarat Chandra Das is, as usual, the chief contributor. He explains the motives of scientific curiosity which induced him to undertake his adventurous journeys into the heart of Tibet, and describes the doctrine of transmigration as believed by the Lamas. There are also two independent accounts of a Sanskrit treatise entitled "Bhaktisatka," written by a Bengali Brahman in the fourteenth or fifteenth century, which is popular to this day in Ceylon. Its interest is two-fold: as showing that Buddhism was apparently then known in Bengal, and also that communication was open with Ceylon. Among the illustrations is a picture from "The Forbidden Temple" of the Emperor of China at Pekin, representing the five visions of Khedubje, a Tantrik myth which had its origin in Bengal as late as the fifteenth century, and passed thence into Tibet.

THE last number of the *Journal of the Anthropological Society of Bombay* (No. 3 of vol. iii.) contains two articles worthy of mention. One of these is a detailed catalogue of the funeral expenses of a Parsi who died at Bombay in 1763. The prices quoted show an increase of about two-fold, as compared with the present time. The other is an account of the ceremonies practised by the Vaishnava Brahmins of Madras on the occasion of a girl attaining puberty. Oddly enough, this is contributed by a Mahomedan.

WE may also mention here, for the benefit of those it concerns, a little volume of *Lectures on Hindu Religion, Philosophy, and Yoga* (Calcutta: the New Britannia Press). The author is K. Chakravarti, the founder and secretary of a "psycho-religious" society, styled the *Yoga Samaj*. Among the subjects treated of are: the spiritualism of ancient India, the *Yoga* philosophy of Patanjali, the religious and medical aspects of the *Tantras*, &c.

#### SCIENCE NOTES.

AT the meeting of the British Association, to be held at Oxford, in August, under the presidency of the Marquis of Salisbury, the presidents of the sections will be as follows: Mathematics and Physics, Prof. Arthur W. Rucker; Chemistry, Prof. Harold B. Dixon; Geology, Mr. Lazarus Fletcher; Biology, Prof. J. Bayley Balfour; Geography, Captain W. J. L. Wharton; Economic Science and Statistics, Prof. C. F. Bastable; Mechanical Science, Prof. A. B. Kennedy; Anthropology, Sir W. H. Flower; and Physiology, Prof. E. A. Schafer. Prof. J. Nicholson and Mr. W. H. White will deliver the evening discourses. Sir Douglas Galton will be nominated as president of the Association for the meeting at Ipswich in 1895.

THE evening discourse at the Royal Institution on Friday next, March 16, will be delivered by Lord Rayleigh, his subject being "The Scientific Work of Tyndall."

MRS. RAE has presented to the Royal Institution a portrait of her late husband, Dr. John Rae, the Arctic explorer.

THE old pupils of M. Bertrand, perpetual secretary of the Académie des Sciences, propose to commemorate his jubilee as professor, by having a medal struck.

MESSRS. BLACKIE & SON announce for immediate publication the thirteenth edition of Deschanel's *Natural Philosophy*. Extensive re-arrangements have been effected in the old

matter, and Prof. Everett has added four entirely new chapters. Among the additions are: a new chapter on thermodynamics, two chapters dealing with recent investigations in electrical science, a chapter on systems of coaxial lenses, and sections relating to contemporary experiments in heat and electromagnetism. The number of unworked examples in the optical section has also been largely augmented.

THE seventeenth thousand of Sir Robert Ball's *Starland* is now on sale. Mr. Gladstone, writing to the author a short time since respecting this work, remarked: "I have now finished reading your luminous and delightful 'Starland,' and am happy to be, in a sense, enrolled amongst your young pupils."

TITLES become more and more troublesome among men of science. On page 200 of the second edition of *The Two Spheres*, by T. E. S. T. (1894), we read:

"Lord Huxley once wrote: 'It is, and always has been, a favourite tenet of mine that atheism is as absurd, logically speaking, as polytheism.' Even on the question of miracles, Argyll writes, &c., &c."

#### REPORTS OF SOCIETIES.

ASIATIC.—(Monday, Feb. 13.)

LORD REAY, president, in the chair.—Mr. R. F. St. Andrew St. John read a paper, entitled "The Story of Thuwannashan, or Suvarna Sāma Jātaka, according to the Burmese Version, published at the Hanthawati Press, Rangoon." A peculiarly interesting feature of this Jātaka is the fact that it has undoubtedly been depicted on the western gateway of the Sanchi Tope (Figure 1 in Plate xxxvi. of Fergusson's *Tree and Serpent Worship*), and will illustrate what curiously erroneous theories may be evolved from imperfect data. I feel convinced that a complete knowledge of the Jātaka and other stories current in Buddhist literature would enable one to explain most of the scenes depicted on these and other Buddhist ruins. That trees and serpents were, and are, largely worshipped is not to be denied; but I think it will be clearly seen from this and other plates that Fergusson did not draw correct deductions regarding the Sanchi and Amravati Topees. In his second edition he admits this. Fergusson gives the dates of the Sanchi gates as first century A.D.; if this be correct, it proves that this is one of the early Jātaka and that the so-called ten greater Jātaka are not all late compositions. At Plate xxxii. of the northern gate we have the Vessantara Jātaka, and at Plate xxiv. 2 Bhūridatta. Here is what Fergusson says at Plate xxxvi. (p. 138 of the first edition). "The upper portion of the plate represents one of those transactions between the Hindus and Dasyus, which have probably only a local meaning. . . . In the centre of the upper part of the picture a Hindu chief, or Rāja, accompanied by his minister, is conversing with a Dasyu, whose two wives, or daughters, are seen beyond him on his left hand. On the Rāja's right are two of the ordinary circular huts of the Dasyus, in front of which a man and woman are seated naked. They are sitting on their lower garments, and their upper cloaks are hung in their hats. Two monkeys are playing above them. Between these two huts is seen the fire pot, which is almost an invariable accompaniment whenever these Dasyus are represented. Below it is the water-pot, and beside it the ladle or pincers. From their position here they would seem to be the sacred implements of the tribe. Did fire and serpent worship go together?" In his second edition (p. 151), Fergusson says: "Mr. Beal is of opinion that Fig. 1, Plate xxxvi., represents the principal scenes of the Sāma Jātaka as quoted below, and I am not prepared to say this may not be correct; but, if so, the form of the fable must have been considerably altered since the first century, as Sanchi, the king, does not kill the boy by accident. He is being deliberately shot by a soldier. The king is standing unarmed at some distance with his minister beside him, talking to an ascetic, accompanied by his two wives or daughters, and, consequently, not

Dakhala, which, otherwise, we might fancy him to be from the repetition of the same figure occurring sometimes in these bas-reliefs. It is probable that the figure in front of the Pansalas are meant to be represented as blind, not only from their being naked, but also from the monkeys stealing the fruit and pulling the thatch off the roof, with other circumstances. The two figures in the centre do look like a reduplication of the boy and the minister; and it is absolutely necessary it should be so, if the Sāma Jātaka is to be identified at all with this sculpture. . . . It is going rather too far to represent the king abdicating his throne and becoming the slave of two blind hermits, because one of his soldiers had shot an innocent boy!" Both Beal and Fergusson quote Hardy, whose summary of the Sāma Jātaka in *Eastern Monachism* is very brief. Where Fergusson got the idea of a minister and soldiers I cannot understand. Nor can I agree with Beal in thinking that the figure standing between Sāma and the archers is the Devi. It is clearly a man. I would suggest that we must look at this picture as composed of two halves, the one to our right being the ordinary part of Sāma's life, and that to the left the extraordinary. On the right we see the blind Dukūla and Pārikā, and Sāma coming to draw water at the Mīgasammati, his usual vocation. On our left the king shoots and then converses with him. Above we see the Devi with Dukūla and Pārikā making the *sacca kīryā*, the king, wearing his cloth ungrirt in the usual manner, standing behind. He then appears again in the centre, taking leave of Sāma and promising to lead a good life. The head of a duck in the water behind the left-hand group shows that they are on the bank of a bend in the river.—A discussion followed, in which Mr. Chalmers, Prof. Bendall, Prof. Rhys Davids, and Dr. Gaster took part.

HISTORICAL.—(Anniversary Meeting, Thursday, Feb. 15.)

SIR M. E. GRANT DUFF, president, in the chair.—The secretary read the report of the council on the literary and financial position of the society during the past year. Lord Rosebery, Prof. Max Müller, and Prof. Pelham were elected vice-presidents; Prof. Maitland, Prof. Tout, Messrs. Hubert Hall, Leadam, and Oman, members of council; and Sir J. H. Ramsay, a fellow.—The president then delivered his annual address. Last year, he said, he spoke of the uses of Thucydides to the modern statesman. He was not sure that he could do better on the present occasion than answer the same question with regard to the most interesting of Latin historians, Tacitus. He wished to narrow as much as possible the field of inquiry. He did not propose to enter into the much-discussed question as to the trustworthiness of Tacitus, or as to the value, or want of value, of the materials he used. No ancient writer could come up to the standard of accuracy now insisted upon in historical composition; and we had only to be thankful for what we had got, without sighing over the absence of what would have been better. Nor again, would anything be said about the merit of Tacitus considered purely from the literary side. He stood absolutely alone as the employer of the lapidary style of writing: a style infinitely to be admired, but never to be imitated without extreme peril. The president then took a rapid survey of the historian's writings, merely looking at thoughts which seemed to have a direct modern application, not attempting to be exhaustive, but hoping to suggest to some one the idea of a more complete review upon the same lines. The whole of the narrative of the mutiny of the Pannonian and German legions might have been pondered over at various periods of recent history by those who had to occupy themselves with the discipline of armies. Even at this moment some portions of it might, perhaps, be studied with advantage not far from the scenes in which the story is laid. The most notable thing in the first book of the *Annals* for the guidance of statesmen was the golden dictum of Tiberius—"Deorum injuriae dis curae." What rivers of blood would not its frank acceptance have prevented! As to another point, the care for the verdict of posterity had probably never been so strong an influence with men of action as the historian supposed, and we might

doubt whether it had ever been weaker than it was at the present day. Count the men now directing the affairs of this Empire. How many were there whose thoughts went, at the very furthest, beyond the next election? A remark in the *Annals*—"the Roman state has become so satiated with glory that it desires peace and quietness even for foreign nations"—was not without its application to the England of our own day, as its converse explained to a great extent the unrest of contemporary France. That recalled to the president's recollection a talk he once had with Prévost-Paradol, who spoke of the confirmed dislike of France for England, and who, on being told that the English people had long got over feelings of the kind, said, "Ah, vous n'êtes pas les derniers vaincus!" In conclusion, the president remarked that the main business of the Royal Historical Society was to delve among the records of the past and to bring new knowledge to light. That knowledge, however, could only be made available to the world at large, when it had been worked into a literary form by those who possessed at once the power of separating the true from the false, and of giving to their thought lucid and, if possible, memorable expression. He could not believe that they did ill at these anniversary meetings, especially when they were addressed by one who made no claim to be a specialist, if they paused to consider the works of some of those who could claim with justice to be in the first flight of historians. He was once the possessor of a curious book called *Essays by a Gentleman who has left his Lodgings*. The author was no less a person than the late Earl Russell; and the best thing in it, the president used to think, was a diary kept at Rome by the Wandering Jew in the days of Tacitus. If any of those present had had the opportunities of that much-travelled person, the great historian, perhaps, would have interested them more by his sketches of character and by his pointed remarks on political events than by political maxims properly so called. For these we must turn to more modern writers, most of whom had, however, profited not a little by the labours of the world-famous historian under notice that evening.—On the motion of Mr. Hyde-Clarke, seconded by Sir Donald Wallace, the president was cordially thanked for his address.

PHILOLOGICAL.—(Friday, March 2.)

PROF. NAPIER, president, in the chair.—Mr. W. M. Lindsay read a paper on "The Accentual Element in Early Latin Verse, with a New Theory of the Saturnian Metre." The Latin accent, he showed, was one mainly of stress, as may be seen from the syncope and reduction of unaccented vowels at all periods of the language, while the Greek accent was one mainly of pitch, though by the beginning of the Christian era the stress-element had begun to assert itself. In the Roman imitations of the Greek quantitative metres the Latin accent, owing to its stress character, forced itself into recognition. The reconciliation of accent and metrical ictus in the various species of metres was illustrated, especially the reconciliation of the sentence-accent in the dialogue metres of the early dramatists. The two characteristics of this early Latin poetry are alliteration and regard for accent; hence the probability that the native Latin metre, the Saturnian, was accentual as well as alliterative. The quantitative theory of the Saturnian metre breaks down, when applied to the extant lines: Naevius makes -a (Fem. Sg. and Neut. Pl.) short in his dramatic poetry, and can hardly be supposed to make it long in his Saturnians: Plautus does not allow an ictus like *pulcris* in the second foot of an iambic line, so that we cannot suppose this ictus in the Saturnian *ferunt pulcras creterras*, &c.; no Latin poet tolerates the ictus *facile*, *subigit*, an ictus required by the quantitative scansion of *facile factae superas*, &c., *subigit omne Loucanam*, &c. The mere fact that every extant Saturnian line begins with an accented syllable is enough to show us the true nature of the metre. The metre was accentual, the secondary accent of quadrisyllables being taken into account at the beginning of the line, that of five-syllabled words at any part of the line. This secondary accent was a relic of the earlier uniform accentuation of the first syllable; and that this earlier accentuation had not been discarded long before

the time of Livius Andronicus can be seen from a word like *dimidius*, for the change of *e* to *i* in the second syllable shows that the accent still rested on the first at the period when short unaccented *e* became *i*. In one class of words, quadrasyllables with the first three syllables short, the accent remained on the first syllable till the second century n.c. at least (e.g., *bál(i)neae*). The counting of syllables, a leading feature of Romance poetry, was the third rhythmical factor of the Saturnian metre, seven syllables being required in the first half-line, six (with a permissible five) in the second. Occasionally a word like *capitibus* (scanned by Ennius as a dactyl), *ingenium* (like Horace's *principium, consilium*) might represent a trisyllable. The true scheme of the metre is: A-type:

XX(,) XX, XXX || XXX, XX (or || XXXX, XX)  
e.g., *dábunt málum Metelli* || *Návio poetae* (or || *adlocutus summi*).

B-type:

XX(,) XX, XXX || XXXX, XX (or || XXX, XX)  
e.g., *prim(a) incedit Céreris* || *Proserpina puer* (or || *fauise virum*),

and its laws of elision and prosodical hiatus more resemble those of Ennius than of Virgil. The paper concluded with a statement of Prof. Stengel's derivation of the Romance decasyllable (originally of thirteen syllables?) from the Latin Saturnian.

## FINE ART.

### MINOR EXHIBITIONS.

MR. FULLEYLOVE'S "Paris To-day," a series of fifty or sixty water-colours, with here and there a pencil drawing of great character, make, from a certain point of view, not only one of the most interesting exhibitions the Fine Art Society has held, but one of the most comprehensive and artistic records that Paris has ever received. If Mr. Fulleylove, as a colourist, has not quite the subtlety and variety of some of his brethren, his colour is yet invariably harmonious, and his tone is restful, save on the rare occasions when the work is in a high key; and even then he succeeds, at all events, in getting the effect that he has wished to get. But it is by his draughtsmanship of architecture—a draughtsmanship which never ceases to be pictorial or picturesque because it is likewise learned—that Mr. Fulleylove's drawings make their most convincing appeal. Trained originally as an architect, he yet betrays nothing of the dryness of architectural study; nor is it even very easy to perceive what is the architectural style for which he has most affection. It is stated and understood to be broadly "classic"; and if that is so, it is a matter in which he differs from Prout, though he may agree with Turner. But certainly, in the various drawings of "Paris To-day," he displays not unfrequently what would appear to be a sympathy with Gothic work. To this the Notre Dame studies bear witness. Since Méryon himself, no one, probably, has drawn "the Stryge" so powerfully as Mr. Fulleylove. But as good as anything that is architectural at all, whether Gothic, Renaissance, bastard Renaissance, or modern Classic, are the drawings of the Luxembourg Gardens; while outside Paris itself, Mr. Fulleylove has been most happy—adding grace and suavity to all that is decisive and energetic—in his treatment of the Park of St. Cloud and of the wonderful landscape with the Terrace at St. Germain-en-Laye. Altogether, the exhibition is of an uncommon character, and demands a visit. For the new edition of Mr. Frederick Wedmore's *Pastorals of France and Rennunciations*, which was published lately by Messrs. Mathews & Lane, Mr. Fulleylove designed a title-page of unique character in the style of the roccoco; and for Mr. Fulleylove's exhibition the author of those stories has supplied "A

Note" on the Paris that he loves. We may add that Messrs. Rowney & Co. are to reproduce in colours more than one of the most recent of the Paris drawings.

MR. WILSON STEER's exhibition of pictures, which include both portraiture and landscape, is more attractive and more individual than some of the shows held recently at the Goupil Gallery; and we are glad that Messrs. Boussod, Valadon & Co. afford the public the opportunity of seeing together in sufficient quantity the work of one of the most interesting, because one of the most refined and sensitive, of our younger painters. Mr. Steer is indeed wholly, but most acceptably, modern.

### CORRESPONDENCE.

#### BOTTICELLI'S "SPRING."

Firth College, Sheffield: Feb. 20, 1894.

Mr. Grant Allen will find in Dr. Warburg's *Sandro Botticelli's "Geburt der Venus und Frühling"* (Hamburg, 1893) abundant evidence to answer his questions and disprove his theory. Dr. Warburg gives a most complete account of the literature on the subject, ancient and modern.

His conclusion is that the source of Botticelli's inspiration is to be found in two passages of Politian. The first is in the *ode, "Veris descriptio,"* dedicated to Zenobio Acciaiuoli:

"It ver et Venus et veris praeuntius ante  
Pennatus graditur Zephyrus, vestigia propter  
Flora quibus mater praesponsa ante viai  
Cuncta coloribus egregiis et odoribus opplet"  
(v. 735 foll.).

The second is in the "Rusticus" (1483):

"Auricomae, jubare exorto de nubibus adsunt  
Horae, quae coeli portas atque atria servant,

Et Venus et Venerem parvi comitantur Amores  
Florae lascivo parat oscula grata marito:  
In mediis resoluta comes nudata papillas  
Ludit et alterno terram pede Gratia pulsat  
Uda choros agitat nais . . . ."

Another passage in Politian suggests that the original title was "Il regno di Venere." It is in the "Giostra," st. 68-70:

"Ma fatta Amor la sua bella vendetta  
Mossesi lieto pel negro aere a volo;  
E ginnie al regno di sua madre in fretta  
Ov' è de' picciol suo' fratei lo stuolo  
Al regno ova Grazia si dilecta,  
Ove Belta' di fiori al crin fra brolo,  
Ove tutto lascivo dietro a Flora  
Zefiro vola e la verde erba infiore."

It is not necessary to point out how great was Politian's influence on the classical knowledge of the time, nor how close was his connexion with Cosimo's court.

These passages show beyond a doubt that the figures on the right are Zephyr and Flora, that Spring is scattering flowers before them, and that the central figure is Venus. The suggestion that the first three are months is impossible, if the central figure is Venus; for April is the goddess's own month. Spring, as described in the *Hypnerotomachia Poliphili*, closely resembles Botticelli's nymph: "una pulcherrima dea cum volante treccie cincte de rose ed altri fiori, cum tenuissimo supparo aemulante gli membra subjecti . . . . Fiore et rose divotamente spargeva."

Mr. Grant Allen's further theory, that the figure on the left is not Mercury but Favonius, is easily disproved by the passage from Seneca de benef. 1, 3, quoted by Janitschek, as an explanation of Mercury's presence:—

"Quare tres Gratiae et quare sorores sint et quare manibus implexis et quare ridentes juvenes et virginis solutae ac perlucida veste. Alii quidem videri volunt unam esse quae det beneficia, alteram quae accipiat, tertiam quae reddat. Alii beneficiorum tria genera, promerentur, reddentum, simul et accipientium reddentiumque . . . .

Ergo et Mercurius una stat, non quia beneficia radio commendat vel oratio sed quia pictori ita visum est."

That the received interpretation is quite in accord with the current views of the Renaissance is undoubted. Cartari's *Le Imagini degli Dei degli Antichi* (of which, unfortunately, I only possess a late Paduan edition of 1608), which was a popular book in the sixteenth century, contains the following:

"Oltre alle *Gratiae* e agli *Amori* scrive Plutarco, che soleano gli antichi mettere con la statua di Venere quella di *Mercurio*."

"Imagini delle *Gratiae* guidate da *Mercurio* dinotante che il giovare e la beneficenza deve essere fatta con ragione, &c."

"Il quarto . . . è *Zefiro* in Ponente secondo i moderni, il quale perciò di primavera veste la terra di verdi herbe e fa sforire i verdeggianti prati. Onde venne, che le favole lo fisionero marito di *Flora*, che già dicemmo adorata da gli antichi come Dea dei fiori la imagine della quale fu di bella ninfa . . . portava ghirlanda in capo di diversi fiori e veste parimente tutta dipinta à fiori di colori diversi, dei quali non si adorni la terra quandi si fiorisce."

These passages might all have been written as an interpretation of Botticelli's picture; and it would surely be absurd to suppose that he used figures so well known, and so characteristic as those of Flora, Zephyr, and Mercury, to represent Favonius and the months, personifications which are all but unknown in art of this kind.

A glance at the "Venus and Mars" attributed to Botticelli in the National Gallery is sufficient to suggest that the central figure is intended for Venus. She wears almost the same long fine linen garment, and has her hair braided fantastically in long plaits brought round under the arms and clasped between her breasts.

As to Mr. Grant Allen's further theory, that the picture belonged to a series of the Four Seasons. The pictures are, according to Dr. Warburg, not the same size; and we have, besides, Vasari's explicit statement:—

"Per la città in diverse case fece tondi di sua mano e femmine ignude assai; delle quale oggi ancora Castello, villa del Duca Cosimo sovra due quadri figuranti l'uno Venere che nasce, e quelli aure e venti che fanno venire in terra con gli amori, e così un'altra Venere che le Grazie la floriscono, dinotando la Primavera; le quali da lui con la grazie si veggono espresse."

It is scarcely likely that Vasari could have failed to know of such a series, if it existed.

W. C. F. ANDERSON.

### A ROMAN TILE FROM GLOUCESTER.

Christ Church, Oxford: March 3, 1894.

MR. JOHN BELLows has recently made an interesting discovery at Gloucester. In some excavations near the Cross, the centre of the city, remains of some considerable building have been found, and among them a tile, of which Mr. Bellows has very kindly sent me a squeeze. It bears three well-formed letters:

R P G.

After the *G* is a fracture. Mr. Bellows suggests as an expansion *r(es) p(ublica) G(levensis)*, and I think he is right. Tiles found abroad at Carsioli, Augusta Praetoria, and Dierna bear respectively *R P C*, *R P A*, and *D R P D I E R N A*, and provide adequate parallels (see also Wilmanns, 2791). It has long been known that Glevum was a *colonia*, founded pretty certainly under Nerva; but the existing references to its rank were not so numerous that we are not glad of another. It has been suggested that a tile in the stone screen of Berkeley Church (*Ephemeris* iii. 123, p. 142) may also refer to Gloucester; but the reading is uncertain, and another specimen of the stamp appears to have been found at Bath, where it is now in the museum (*C. vii. 1252*—there read wrongly).

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.  
THE two following exhibitions will open next week: the Royal Institute of Painters in Water-Colours, in Piccadilly; and the Royal Society of Painter-Etchers, in Pall Mall East.

SOME changes have been made this year in the regulations for the British Institution scholarships. The limit of age for candidates is raised to twenty-five years; and £25 will be added to the scholarship in sculpture and to one of the two scholarships in painting, making them of the total value of £75, should the work of the successful candidates be of sufficient merit. The subjects chosen are: for painting, "Diana and Endymion"; for sculpture, "The Flight of Aeneas from Troy"; for drawing, the first stanza of Gray's "Elegy."

AT the meeting of the Anthropological Institute to be held next Tuesday, Mr. C. J. Longman will read a paper on "The Bows of the Ancient Assyrians and Egyptians," with line-illustrations.

THE Municipal Art Society of New York invites a competition for the decoration of the court-room of oyer and terminer in the criminal court building, which is occupied by a judge of the Supreme Court for cases of great gravity only. The entire room is to be decorated, at a cost of 5000 dollars (£1000). The ceiling is to be coloured in flat tints. Three panels on one wall are to be filled with figure compositions of allegorical or historical subjects, appropriate to the character of the room: these are to be painted on canvas, which will be fastened on the wall with white lead. The rest of the walls are to be decorated in flat tints, or with figures and ornament, at the discretion of the artist. We may add that the president of the society is Mr. Richard M. Hunt, the architect; and the secretary, Mr. E. Hamilton Bell, 217, West Fifty-seventh-street, New York.

WE quote the following from the Cairo correspondent of the *Times*:

"M. de Morgan, chief of the Antiquities Department, claims to have made the discovery of the long-sought entrance to the mysterious brick pyramid of Dashur, near Saqqara. After numerous borings in the ground surrounding the pyramid, he found, 27 ft. below the surface, a gallery 230 ft. long cut in the rock and inclining upwards towards the pyramid. Fifteen chambers were found, containing numerous tombs and sarcophagi of high functionaries (among them the sarcophagus of a queen), all of the XIIth Dynasty, over 2000 years before Christ. It is expected that further researches will reveal the sarcophagus of King Usurtesen III."

## MUSIC.

### RECENT CONCERTS.

THE Saturday programme at the Crystal Palace included a Ballad for Orchestra, "The Legende of Excalibur," by Mr. Walter Wesché, the music of which is smooth, of agreeable quality, and well scored. It is not real programme music; for the composer only wishes it to be known that certain scenes from Tennyson and Mallory suggested the work. It is remarkable how little inclined Beethoven was to indicate his source of inspiration, although he always worked to a mental picture. Once, but only when pressed by one of his friends as to the meaning of a certain Sonata, he replied, "Read Shakspere's 'Tempest.'" Herr Hugo Becker gave a fine performance of a Concerto for violoncello by Haydn. The father of instrumental music wrote, it is said, six Concertos for that instrument; but, up to now, only the one performed at this concert has appeared in print. It is marked Op. 101. Pohl, in his biography of Haydn, says it was written for Kraft, a member of Prince Esterhazy's band, and some authorities even assert that it was com-

posed by Kraft himself. The music is quaint and pleasing, and showy for the solo instrument. The programme included Wagner's fine "Overture to Faust," and Beethoven's seldom heard Symphony No. 1. Mlle. Rose Olitzka made her first appearance as vocalist, and was most successful.

On the same afternoon, Gounod's "Faust" was given in concert recital form at the Queen's Hall, under the able and vigorous direction of Mr. G. H. Betjemann. The principal vocalists were Mlle. Trebelli, Miss Rosa Green, and Messrs. Lloyd and Santley. It was naturally to be expected that an opera so well known, so much admired, and containing so many lyrical moments, would prove a success; and the result was according to expectation. The revival of some neglected operas would prove an interesting, though at first a somewhat dangerous, speculation.

Miss Eibenschütz played Brahms's two sets of new pieces, Op. 118 and 119, at her piano-forte recital at St. James's Hall on Wednesday afternoon. The Intermezzo in E flat minor, omitted when she originally produced the works at the Popular Concerts, is a piece of almost unmitigated gloom, but, by reason of its fine, delicate workmanship, most attractive. Miss Eibenschütz gave a very sympathetic and at times vigorous rendering of the ten numbers. Her reading of Schumann's "Etudes Symphoniques" was unequal. Some of the variations were excellent but others lacked poetry; and in the matter of technique there were one or two doubtful moments. Of Schubert's Sonata in D, Op. 53, we only heard the last movement, which was played in a neat, crisp manner. Miss Eibenschütz may be praised for having limited her Chopin selection to two short Etudes; his pieces have been too much played, and often by pianists who cannot see the music for the notes.

Mr. Algernon Ashton gave a chamber concert at Prince's Hall on Wednesday evening. His Sonata in A for piano-forte and violin is a clever work. Of the three movements, the second "Larghetto" is the most inspired; the principal theme is of noble character. Four "Lively Pieces" for violoncello and piano-forte were received with great favour; and Mr. W. H. Squire's admirable cello playing deserves mention, for the composer has written music for the stringed instrument by no means comfortable. Four songs for soprano, sung by Miss M. Eaton, showed no special character as music, while the constant high notes for the voice will not bring them into favour with vocalists. Mr. William Paull, a promising baritone singer, gave Mr. Ashton's Op. 1, a "Legendary Ballad," written many years ago. The music, of Loewe-Schubert type, presents many points of interest. Of the bad policy of giving a whole programme of his compositions we have spoken on a former occasion. Mr. Ashton, however, perseveres. He is clever and deserves success; and it is on that account that we regret perseverance which savours of obstinacy, and, but for the artist's earnestness, might be mistaken for conceit.

J. S. SHEDLOCK.

### MUSIC NOTES.

It is proposed to bring out, in a limited edition, the contents of the important MS. in the Fitzwilliam Museum at Cambridge, usually, but erroneously, called "Queen Elisabeth's Virginal Book." The publication will be edited by Mr. J. A. Fuller Maitland and Mr. W. Barclay Squire. This announcement will be welcome to all who know the importance of early English harpsichord music.

At the South Place Institute, on Sunday, March 18, at 3.45 p.m., Mr. E. F. Jaques will give a lecture on "Robert Schumann, Composer and Critic."

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